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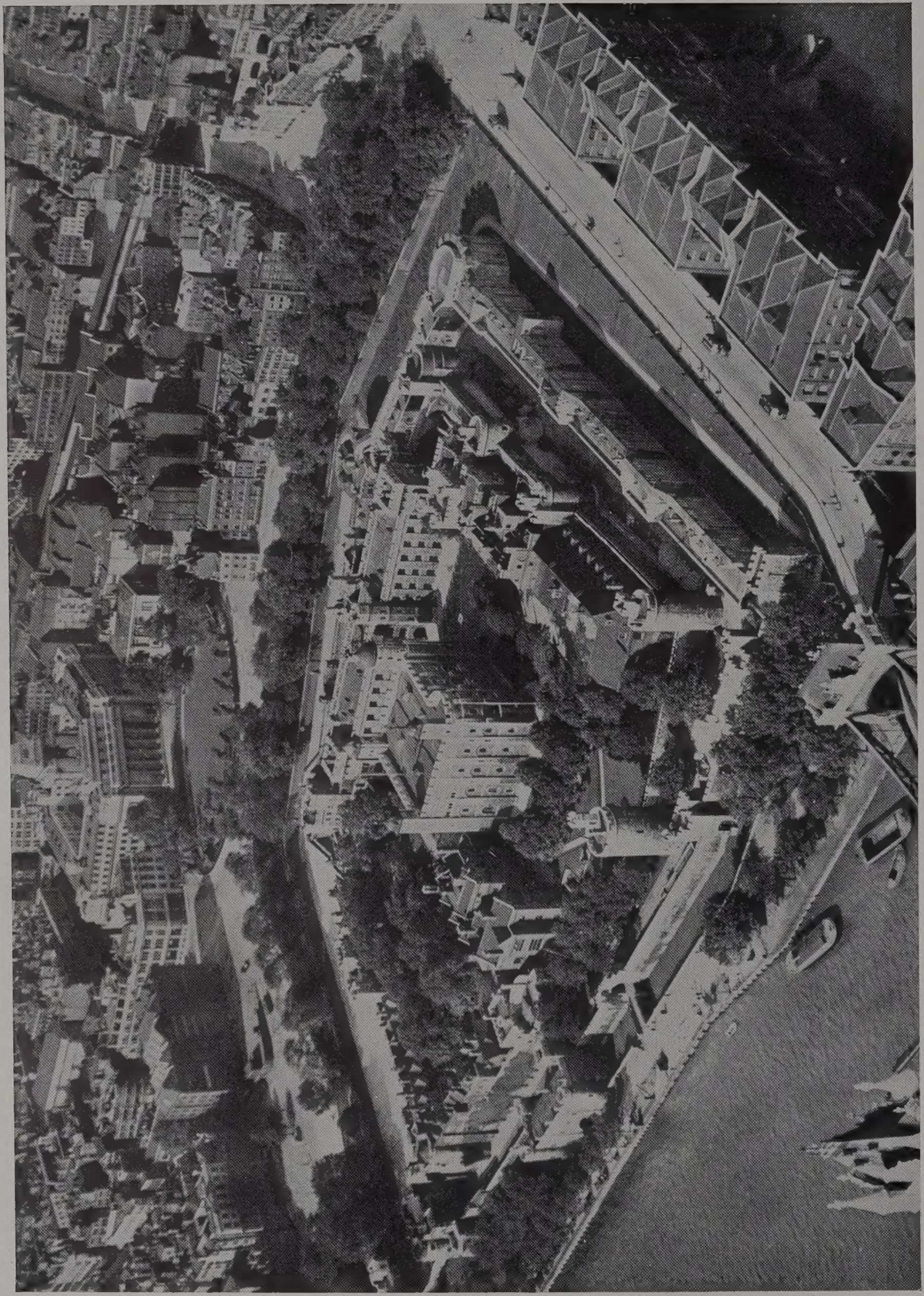

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(*ENGLAND*)

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IN

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PREFACE.

THIS Volume contains (in addition to the official Report) a series of articles giving a general survey of certain aspects of the art, architecture and monuments of the county of London, a Sectional Preface which, under separate headings, calls attention to any particularly interesting examples mentioned in the Inventory; an illustrated Inventory, with a concise account of the monuments visited; a list of monuments selected by the Commissioners as especially worthy of preservation; a glossary of architectural, heraldic and archæological terms; a map showing the topographical distribution of the scheduled monuments, and an index.

In this, the fifth volume of the Inventory of the County of London, a return has been made to the arrangement adopted in the case of West London of grouping the monuments described under boroughs rather than parishes.

Apart from this, the arrangement of the volume is similar to that of the Commission's earlier Inventories. The boroughs are arranged alphabetically with an introductory paragraph which gives the parishes included in each and calls attention to the more noticeable monuments.

As the Roman monuments of the County have been dealt with already in the third volume and there are no recognizable prehistoric monuments or earthworks within the area, this Inventory includes only two of the usual classes :—

(1) English Ecclesiastical Monuments.
(2) English Secular Monuments.

The early part of the 18th century was a period of great building activity in London, and for this reason the limitation of the Commission's reference to the year 1714 has, as in W. London and the City, been a source of considerable difficulty.

The exact year of erection of a private house is seldom preserved, and it is obvious that the criteria afforded by style and decoration may sometimes be insufficient to determine on which side of the dividing line a given building should be placed. I can only say that the fullest consideration has been given to monuments on the border-line and that if any have been passed over without mention, their omission must not necessarily be assumed to be due to an oversight.

The descriptions of all monuments are of necessity much compressed, but the underlying principle on which accounts of any importance are based is the same throughout.

As in W. London, the Borough is located by reference to the Ordnance Sheets (scale 6 inches to the mile) and by small letters in front of the number of each monument indicating the individual sheets wherever the borough extends over more than one sheet. In the case of churches, the description begins with a few words on the situation and material of the monument, together with a statement as to the development of its various parts. A second paragraph calls attention, when necessary, to its more remarkable features. This is followed by a concise description, mainly architectural, of its details. A fourth paragraph deals with the fittings in alphabetical order, while the concluding sentence gives a general statement as to structural condition. The accounts of less important buildings, whether secular or ecclesiastical, are still further compressed, and in the case of secular monuments, consist of a single paragraph, or of a mere mention of their situation if they belong to a group with certain characteristics described in a covering paragraph.

The standardization of the spelling of proper names in the Commission's Inventories has always presented considerable difficulties and almost any system is open to criticism. It is well known that during the period covered by our terms of reference, and indeed to a much later date, the art of spelling was in a very fluid state, proper names especially being subject to a wide variation, dictated partly by phonetic values and partly by individual caprice. In the absence, therefore, of any final court of appeal, it has been thought best to abide, in the matter of place-names, by the spelling adopted by the Ordnance Survey, without prejudice as to its accuracy. In the matter of personal names, in treating of individual funeral-monuments, etc., the actual spelling of the memorial has been reproduced in the detailed description, while in the rest of the text the normal spelling of the name has been followed.

The illustrations are derived, with a few exceptions, from photographs taken expressly for the Commission, and reproduced by H.M. Stationery Office, whose work deserves special recognition. They have been chosen both for their educational and for their æsthetic value. Had appearance alone been made the test of selection, many more might easily have been included. The map at the end of the volume shows the distribution of the monuments.

All the important parish churches described in the Inventory are provided with plans to a uniform scale of 24 feet to the inch. The plans of secular buildings have the appropriate scales attached.

Let me again draw attention to the fact that our Record Cards may be consulted by properly accredited persons who will give notice of their intention to our Secretary at 29 Abingdon Street, Westminster, S.W.1. The cards contain drawings of tracery and mouldings as well as plans and sketches of the monuments—forming in truth the complete National Inventory—and will ultimately be deposited for reference in the Public Record Office.

As in the past, no monument has been included in our Inventory that has not actually been inspected, while the account of every monument of importance has been checked *in situ* by a senior member of our own investigating staff. In a work of such intricate detail there must be mistakes. But I hope these are neither numerous nor serious. A further guarantee of accuracy lies in the fact that my fellow Commissioners, Mr. Page and Mr. Peers, have revised the reports of the Inventories of secular and ecclesiastical monuments. Further, the heraldry of the Inventory has been checked by my colleague the Reverend E. E. Dorling, F.S.A.; the descriptions of glass by my colleague Dr. M. R. James, F.S.A.; the description of brasses by Mr. Mill Stephenson, F.S.A. Nevertheless, I shall welcome any corrections and criticisms that may be sent to me with a view to their possible inclusion in some future edition.

I should add that I have received a Report from our special Publication Committee which from time to time is summoned to consider suggestions for improvement in the printing and production of our Inventories. This Committee, composed of Mr. Page, Mr. E. V. Lucas, Dr. Hagberg Wright, Mr. Harold Macmillan, Mr. W. R. Codling and our Secretary, in their recommendations, while not affecting the format of our volumes, deal with such matters as type, margins, etc., which will be adopted by the Commission for future volumes.

It is much to be regretted that owing to the financial exigencies of the time, our staff has not yet been restored to its pre-war strength.

The success that has already attended the publication of the Commission's Inventories, and their value in securing the preservation of monuments of historical interest that otherwise might have been destroyed, lead me again to express a hope that the reduction of the work of investigation will be only temporary.

CRAWFORD & BALCARRES.

(*Chairman*)

ROYAL COMMISSION ON THE ANCIENT AND HISTORICAL MONUMENTS AND CONSTITUTIONS OF ENGLAND.

REPORT

TO THE KING'S MOST EXCELLENT MAJESTY.

1. May it please your Majesty.

We, the undersigned Commissioners, appointed to make an Inventory of the Ancient and Historical Monuments and Constructions connected with or illustrative of the contemporary culture, civilization and conditions of life of the people in England, excluding Monmouthshire, from the earliest times to the year 1714, and to specify those which seem most worthy of preservation, humbly submit to Your Majesty the following Report on the Monuments in the eastern division of the county of London, being the thirteenth Interim Report on the work of the Commission since its appointment.

2. We tender to Your Majesty our respectful thanks for the gracious message which accompanied Your Majesty's acceptance of our Inventory of the City of London.

3. We have also to thank Your Majesty for the appointment of the Rev. Edward Earle Dorling under Your Majesty's Royal Sign Warrant dated 10th June 1929 to be a member of the Commission in place of our late colleague Sir Hercules Read, LL.D., F.S.A.

4. We have pleasure in reporting the completion of our enquiries into the eastern division of the county of London, an area containing 244 monuments in 12 boroughs, with an average of 20 monuments per borough. This Report is the fifth and final Report on the Monuments of the County of London.

5. Following our usual practice, we have prepared an illustrated volume containing the full Inventory of the monuments in this area which, under the advice of the Lords Commissioners of Your Majesty's Treasury, will be issued as a separate Non-Parliamentary publication.

6. As in the case of the analogous area of West London, the monuments have been grouped under boroughs, but otherwise the order and method follow the lines adopted in the County Inventories previously published. The detailed Inventory is introduced by the usual Sectional Preface and by a series of general articles on certain special aspects of the art, architecture and monuments of the County.

7. As in the previous volumes, the descriptions of monuments have been referred for revision to the incumbents of each parish, and to the principal owners of civic or domestic buildings, and we are satisfied that no important monument dating from the earliest times to the year 1714 has been omitted.

8. Our special thanks are due to Mrs. K. A. Esdaile for her contribution on the monumental sculpture of London as well as to Dr. James, Mr. Dorling, Mr. Lucas, Mr. Mill Stephenson, Mr. Clapham and Mr. Bloe for their special contributions on

various aspects of London antiquities, which are introduced by a short statement by our Chairman.

9. We wish also to acknowledge our indebtedness to Mr. Arthur D. Sharp, the London Survey Committee and many others whose published works on individual monuments have been of material assistance in the compilation of the Commission's descriptions. The plans of the Tower of London, the Hall of Eltham Palace, Greenwich Hospital and the Queen's House, Greenwich, are based on those of H.M. Office of Works, and the plans of Well Hall, Eltham, Colfe's Almshouses, and Boone's Chapel on those of the London County Council. We are likewise indebted to Sir Arthur W. Blomfield, Mr. F. C. E. Erwood and Mr. Frank Green for their courteous permission to make use of their plans of Southwark Cathedral, Plumstead Church and Morden College. Photographs for reproduction have also been lent by the Royal Naval College and the Rector of Greenwich.

10. We humbly recommend to Your Majesty's notice the following monuments in East London as "especially worthy of preservation":—

Ecclesiastical :—

1. BERMONDSEY.
   - (2) PARISH CHURCH OF ST. MARY ROTHERHITHE, begun in 1714, a good example of brick building.

5. GREENWICH.
   - (1) PARISH CHURCH OF ST. ALFEGE, built 1711–14, and an important Renaissance building.
   - (2) PARISH CHURCH OF ST. NICHOLAS DEPTFORD. A late 17th-century church with interesting fittings.
   - (3) PARISH CHURCH OF ST. LUKE CHARLTON. An early 17th-century church with fine monuments.

7. LEWISHAM.
   - (4) BOONE'S CHAPEL, the chapel of an almshouse founded *c.* 1680–3.

10. SOUTHWARK.
   - (1) CATHEDRAL CHURCH OF ST. SAVIOUR. The church of an Augustinian Priory, dating mainly from the 13th century with interesting monuments and other fittings.

11. STEPNEY.
   - (1) PARISH CHURCH OF ST. DUNSTAN, dating from the 13th century, with interesting fittings.

Secular :—

5. GREENWICH.
   - (6) ROYAL HOSPITAL GREENWICH, dating from 1662, with an early 16th-century undercroft. A fine example of English Renaissance with painted ceilings by Thornhill.
   - (7) THE QUEEN'S HOUSE. A Palladian building, begun from the designs of Inigo Jones about 1618 and containing fine modelled and painted plaster ceilings.
   - (8) THE ROYAL OBSERVATORY, a work of Sir Christopher Wren, built in 1675–6.

Secular :—

   - (9) CHARLTON HOUSE, a fine Jacobean mansion begun about 1607 and containing a fine series of fireplaces.
   - (10) MORDEN COLLEGE, a large almshouse, built in 1695–1702, from the designs of Sir Christopher Wren.
   - (20) MANOR HOUSE, Croom's Hill, a good example of a house of the end of the 17th century.
   - (21) THE PRESBYTERY, Croom's Hill, an interesting brick building of *c.* 1630.

6. HACKNEY.
   - (2) ST. JOHN'S INSTITUTE, a house of the first half of the 16th century with a considerable amount of panelling.
   - (3) BROOKE HOUSE, the much altered remains of a large double courtyard house of late 16th-century date.

7. LEWISHAM.
   - (5) COLFE'S ALMSHOUSES, a range of brick almshouses, built in 1664–6.
   - (6) THE VICARAGE, Lewisham, a good example of a house built *c.* 1692–3.

10. SOUTHWARK.
   - (6) GEORGE INN, a late 17th-century building and now the only surviving example of a galleried inn in London.

11. STEPNEY.
   - (8) THE TOWER OF LONDON, perhaps the most complete surviving mediæval fortress in England.
   - (9) TRINITY HOSPITAL, Mile End Road, built 1695, and an excellent example of its date and type.

12. WOOLWICH.
   - (4) ELTHAM PALACE, remarkable remains of a mediæval palace with 15th-century hall and bridge.
   - (6) ELTHAM LODGE, a fine and largely unaltered house built 1663–5 with handsome staircase and ceilings.

11. We offer our grateful thanks to Mr. Mill Stephenson, F.S.A., for the revision of the descriptions of Brasses; and to Mr. F. S. Eden for his descriptions and illustrations of Ancient Glass.

12. We desire to express our acknowledgment of the good work accomplished by our Executive Staff in the persons of Mr. A. W. Clapham, O.B.E., F.S.A.; Mr. J. W. Bloe, O.B.E., F.S.A.; Mr. E. A. R. Rahbula, M.C., F.S.A.; Mr. G. E. Chambers, F.S.A.; Mr. P. K. Kipps; Mr. A. T. Phillips, M.C.; Miss V. M. Dallas, and Mr. F. T. A. Power, M.C.

13. We regret that in the City Volume no reference was made to the fact that the figures relating to the building accounts of Wren's churches were taken from a paper contributed to *Archæologia* by Sir Lawrence Weaver, who had extracted them from documents discovered by him in the Bodleian Library.

14. It will be noted that owing to their outstanding archæological importance we have included at the end of the Inventory some additional illustrations of the mediæval wall paintings in the Chapter House of Westminster Abbey, many of which were only dimly visible when reported on by the Commission; owing to the surface-cleaning recently undertaken by the Office of Works, they are now clear and precise.

15. The next Inventory of the Commission will deal with the Southern portion of the County of Hereford.

16. In conclusion, we desire to add that our Secretary, Sir George Duckworth, C.B., F.S.A., continues to advise the Commission with discretion and to direct the staff with judgment.

All of which we submit with our humble duty to Your Majesty.

Signed :—
CRAWFORD & BALCARRES (*Chairman*).
DILLON.
J. G. N. CLIFT.
E. J. HORNIMAN.
ARTHUR J. EVANS.
M. R. JAMES.
D. H. MONTGOMERIE.
WILLIAM PAGE.
C. R. PEERS.
HARTINGTON.
E. V. LUCAS.
E. E. DORLING.

GEORGE DUCKWORTH (*Secretary*).

29*th October*, 1929.

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LIST OF CIVIL PARISHES

with the Boroughs which now include them.

Bermondsey St. Mary Magdalene.	Bermondsey.
Bethnal Green St. Matthew.	Bethnal Green.
Bromley St. Leonard.	Poplar.
Camberwell St. Giles.	Camberwell.
Charlton and Kidbrooke.	Greenwich.
Deptford St. Nicholas.	Greenwich.
Deptford St. Paul.	Deptford.
Eltham.	Woolwich.
Greenwich	Greenwich.
Hackney St. John.	Hackney.
Holy Trinity Minories.	Stepney.
Horsleydown St. John.	Bermondsey.
Lee.	Lewisham.
Lewisham.	Lewisham.
Limehouse St. Anne.	Stepney.
Mile End New Town.	Stepney.
Mile End Old Town.	Stepney.
Newington St. Mary.	Southwark.
Norton Folgate Liberty.	Stepney.
Old Artillery Ground.	Stepney.
Plumstead.	Woolwich.
Poplar All Saints.	Poplar.
Ratcliff.	Stepney.
Rotherhithe St. Mary.	Bermondsey.
St. Botolph Aldgate (part of).	Stepney.
St. George in the East.	Stepney.
Shadwell St. Paul.	Stepney.
Shoreditch St. Leonard.	Shoreditch.
Southwark Christ Church.	Southwark.
Southwark St. George the Martyr.	Southwark.
Southwark St. Olave and St. Thomas.	Bermondsey.
Southwark St. Saviour.	Southwark.
Spitalfields Christ Church.	Stepney.
Stratford Bow St. Mary.	Poplar.
Tower Liberty.	Stepney.
Wapping St. John.	Stepney.
Whitechapel.	Stepney.
Woolwich.	Woolwich.

LONDON, Vol. V.

SECTIONAL PREFACE.

(i) EARTHWORKS, ETC.

Apart from the remains of earthworks at Blackheath and Charlton, reasonably assigned to the Roman period and described in Vol. III, p. 150, there are few monuments of this class in the area under review. The most important is the group of tumuli, probably of the pagan Saxon period, in Greenwich Park. Other earthworks include unclassified mounds at Plumstead and Blackheath and the moats of the Tower of London (entirely recut), Eltham Palace and Well Hall, Eltham; the two latter are still partly wet.

(ii) ECCLESIASTICAL AND SECULAR ARCHITECTURE.
BUILDING MATERIALS: STONE, BRICK, ETC.

The materials and methods of building in the area of East London follow so closely those already described for West London and the City that it will be unnecessary here to do more than record the fact. Southwark, though it escaped the Great Fire of 1666, was itself devastated by a more local outbreak in 1676; the circumstances here, therefore, equate very closely with those in the City itself. The intensive settlement of the nearer suburbs during the 19th century has led, as in W. London, to the obliteration of nearly all the early features of the suburban parishes, and only occasionally, as in parts of Eltham, has any trace of the earlier aspect of the village been preserved.

ECCLESIASTICAL BUILDINGS.

Only four mediæval churches have survived more or less complete, the churches of St. Saviour Southwark (except its nave), St. Dunstan Stepney, St. Mary Stratford Bow and St. Peter ad Vincula. The parish churches of the district have been in whole or in part re-built, though remains of the mediæval fabric survive at Plumstead, Bermondsey (St. Mary Magdalene), Hackney, Deptford, Lewisham and Lee.

The earliest ecclesiastical building, surviving, is St. John's chapel in the White Tower; it is one of the most valuable examples of late 11th-century work in the country. The 13th century is well represented by the presbytery and chapel-aisle of St. Saviour Southwark, where a few traces of earlier work also exist. The 14th century is also exemplified at the same church, but of this and the succeeding century and a half the surviving examples in other churches are of mediocre design and small importance; such are the arcades of Stepney church, St. Mary Stratford Bow and St. Peter ad Vincula and the towers of Hackney, Lewisham and Deptford.

Post-Reformation building is represented by Charlton church, a brick structure with a tower and porch built *c.* 1640, the brick tower of Plumstead church built in 1664, Bermondsey church re-built in 1680, St. Nicholas Deptford, re-built *c.* 1697, and three early 18th-century churches, St. Mary Rotherhithe, St. Alfege Greenwich and St. Thomas Southwark. Of the above the brick towers of Charlton and Plumstead are interesting examples of a transitional period, and St. Alfege Greenwich is an important Renaissance building.

Monastic and Collegiate Buildings.

The only monastic building of importance in the area is the church of St. Saviour Southwark, formerly part of the Augustinian priory of St. Mary Overy, and now the cathedral of the Diocese of Southwark. In spite of the destruction and re-building of its nave and the destruction of two added chapels, it still preserves the greater part of its mediæval fabric.

The remains of the Cluniac Abbey of Bermondsey are now reduced to a fragment of one of the gates. Some hardly recognizable fragments of the Benedictine nunnery of St. Leonard Bromley are perhaps incorporated in the parish church and one wall of the church of the Minorite nuns without Aldgate is incorporated in the church of Holy Trinity Minories. Of the Cistercian Abbey of Tower Hill, the Augustinian Nunnery of Holywell, the Grey Friars of Greenwich and the alien priory of Lewisham there are now no remains. The collegiate church and hospital of St. Katherine by the Tower was destroyed in 1827 to give place to St. Katherine's Docks and the fittings removed to Regent's Park (Vol. II, p. 88a). Of St. Thomas' Hospital, a mediæval foundation, a range of early 18th-century building was suffered to survive when that institution was removed to Lambeth.

The Almshouse-class of building, on the other hand, is extremely well represented in the district, the surviving establishments being of all sizes from the vast foundation of Greenwich Hospital, to such tiny establishments as Bow Lane Almshouses. Between the two extremes comes a long succession of examples which includes Morden College, Trinity Hospital Mile End Road, Trinity Hospital Greenwich, Boone's and Colfe's Almshouses Lewisham, and the Draper's Almshouses near the Mile End Road.

Secular Buildings.

Foremost among the secular buildings of E. London stands the great fortress of the Tower; it includes one of the earliest and in some ways the finest of the Norman keeps of England and a series of towers, gates and other buildings which illustrate the military architecture of nearly every subsequent mediæval period. The Tower, furthermore, in its final form, is perhaps the most complete surviving example of an English concentric fortress, and this in spite of the fact that its individual parts have suffered extensively from destruction and restoration.

In a different category, the remains of the royal Palace of Eltham are almost equally important, for here alone has the original site of a mediæval palace been suffered to survive largely without the encroachment of later building. It is true that of the actual structure little beside the mid 15th-century great Hall, the contemporary bridge and the foundations of buildings bordering on the moat are still standing, but the hall and bridge are largely as they were left by their builders, and the plan of the whole establishment has been preserved in the drawings of an Elizabethan architect.

The early 16th-century brick undercroft at Greenwich Hospital and a fragment at St. Alfege Vicarage represent the surviving remains of the Tudor palace of Placentia, and another fragment of Tudor royal building is preserved on the site of the old Dockyard at Deptford.

Amongst lesser mediæval buildings mention may be made of the palace of the Bishops of Winchester in Southwark, of which much of the shell of the 14th-century great Hall remains incorporated in a modern warehouse ; there is also a 15th-century river-side building at Rotherhithe.

The early Renaissance and Elizabethan periods are represented in the domestic architecture of the district by St. John's Institute Hackney, Brook House Hackney and by an outbuilding at Well Hall, Eltham, and of the Jacobean period there are several notable examples. Charlton House is a large and very complete country mansion begun about 1607, and the Queen's House at Greenwich is a Palladian building begun in 1618, from the designs of Ingio Jones, for Queen Anne of Denmark. It is perhaps the earliest example of this style in the country. The mid 17th-century brick house, now used as a Presbytery, on Croom's Hill, Greenwich, is also worthy of note.

Late 17th-century building is represented by a long series of excellent examples, beginning with Eltham Lodge (1663–5). King Charles' Block Greenwich Hospital (begun 1662) from the design of John Webb and continued by Sir C. Wren and others, the Royal Observatory (1675–6) also by Wren, Morden College (1695) and Trinity Hospital Mile End Road (1695). Among lesser buildings, not definitely dated, may be mentioned No. 37 Stepney Green, Lewisham Vicarage and the Manor House, Croom's Hill. There are brick summer-houses at Charlton House and Croom's Hill. All the buildings mentioned above are stone or brick buildings, but the district includes also a few timber-framed structures, of which one, the George Inn, Southwark, is worthy of note, as being now the sole surviving example in London of the galleried inn. The existing structure dates from the latter part of the 17th century, but represents a much older tradition. Mention may also be made of the timber-framed front with enriched barge-boards of the King's House, Tower of London.

Fittings.

Bells : There is said to be a bell with a mediæval inscription in Woolwich church, but it is now inaccessible.

Brasses : The brasses of the district are almost confined to the churches of Camberwell, Hackney and Lee, the collections include palimpsests, one at Hackney being on a section of a large Flemish plate. At the same place is a figure in a cap and cope of Dr. Urswick, Dean of York and Windsor, 1521.

Chests : Two chests are worthy of note, one an Italian chest at Southwark Cathedral and the second an iron chest with elaborate locks at Christ Church Southwark.

Communion Tables and Rails : There is a good Jacobean communion-table at Stratford Bow church and late 17th and early 18th-century examples at Southwark Cathedral and Greenwich. The only rails of importance are the elaborate early 18th-century wrought-iron rails and gates at St. Alfege, Greenwich.

Fireplaces and Overmantels : The earliest fireplaces are the simple late 11th-century round-arched recesses in the White Tower, Tower of London, and there are 13th-century stone fireplaces, with pyramidal hoods resting on corbels, in the Salt and

Byward Towers. Early 16th-century stone fireplaces with depressed heads are to be found in St. John's Institute, Hackney, the King's House, Tower of London, and the Greyhound Inn, Eltham. The latter fireplaces include the handsome series at Charlton House, including one with carved figures, and there are enriched Jacobean overmantels at Eltham Lodge and the Presbytery, Croom's Hill.

Fonts: There is a 15th-century font at Stratford Bow church and another, probably of the 18th century, in the same church. The 17th-century font at Charlton is of some interest, as is the early 18th-century example at St. Alfege, Greenwich.

Glass: There is some early 16th-century heraldic and other glass in the windows of St. John's Chapel in the White Tower, but the finest work of this type in the district is the beautiful Flemish Crucifixion in the E. window of the chapel of Trinity Hospital, Greenwich; this is of early 16th-century date, but is accompanied by some late 16th-century heraldic glass of the Howard family. Other heraldic glass, of the 17th century, occurs at Trinity Hospital, Mile End Road, and at Charlton church. Charlton church also contains a complete 17th-century window with partly restored figures of Christ, Moses and Aaron. The only other figure-subjects are to be seen at Shoreditch church, where the E. window has large panels of incidents in the life of Jacob and the Last Supper; this glass was given by Thomas Austen in 1634.

Monuments: The funeral monuments of E. London include five mediæval effigies—a cross-legged knight in oak at Southwark Cathedral, the stone effigy of John Gower, 1408, and a cadaver in the same church, and the alabaster figures of Sir Richard Cholmoundeley, 1544, and his wife at St. Peter ad Vincula. There is a handsome recessed tomb with a Gothic canopy in Stepney church. The finest 16th-century monument is probably the marble wall-memorial with kneeling effigies of two generations of the Blount family in St. Peter ad Vincula. There are handsome Jacobean and later monuments in Southwark Cathedral to Lancelot Andrewes, 1626, Richard Humble, 1616, Richard Trehearne, 1618, and Joyce Austin, 1626; in Charlton church to Catherine Newton, 1629 by Nicholas Stone; at Stepney church to Robert Clarke, 1610; at Bromley church to W. Ferrers, 1625, and at St. Nicholas Deptford to Roger Boyle, 1615. Late 17th and early 18th-century monuments and tablets are best represented at Charlton church, Southwark Cathedral, St. Nicholas Deptford, Bromley church, Shoreditch church and St. Peter ad Vincula.

Organs and Organ-cases: There is an organ by Bernard Schmidt with its original case at St. Peter ad Vincula, and another by the same maker with a good carved case at St. Nicholas Deptford. Other organs and cases at Greenwich and Bermondsey may be mentioned.

Paintings: The Queen's House at Greenwich has a painted ceiling of the period of Charles I and Queen Henrietta Maria. The finest example of this type of decoration is in the Painted Hall and adjoining chambers at Greenwich Hospital. This is the work of Sir James Thornhill and was begun in 1707. There is a framed portrait of Queen Anne at St. Nicholas Deptford.

Panelling: Early 16th-century linen-fold panelling is preserved at St. John's Institute, Hackney, which also contains later panelling of simple type.

Plaster-work: There is an enriched plaster ceiling of *c.* 1600 in a house in Bow Road (215–17) and others with heraldic enrichments in Brooke House Hackney and Charlton House. Later 17th-century enriched ceilings are to be seen at the Queen's House Greenwich, Eltham Lodge, Greenwich Hospital, the Royal Observatory and the Garden House of No. 52 Croom's Hill, Greenwich.

Plate : The finest piece of plate in the district is the remarkable 14th-century dish with an enamelled boss in the middle at Bermondsey church. There is a rich 16th-century dish at Rotherhithe. Of the five Elizabethan cups noted, two (at St. George the Martyr Southwark and Stepney) date from 1559 and one, at Dulwich College, is enriched with scallop-shells. The same institution possesses also a richly chased dish and stand-paten.

Pulpits : There is a handsome Jacobean pulpit at St. Nicholas Deptford and a simpler pulpit of the date of the church (*c.* 1630–40) at Charlton. Later pulpits include a fine example with a sounding-board at St. Alfege Greenwich and others at Bermondsey and at Trinity Hospital, Mile End Road.

Reredoses : Southwark Cathedral possesses an example of the great reredos-screens of the 15th century consisting of ranges of niches for images and occupying almost the whole of the E. wall of the presbytery. It may be compared with other examples of the same class at Winchester, St. Alban's, Christchurch, and three of the Oxford Colleges.

The late 17th and early 18th-century type of oak reredos is best exemplified at St. Nicholas Deptford where, with the adjacent panelling and carved enrichments, it forms a handsome composition. Simpler examples of the same period may be noted at St. Thomas Southwark, Morden College and Rotherhithe.

Rood : Perhaps the most remarkable fitting recorded in the volume is the stone rood-panel at St. Dunstan's Stepney. In the Inventory it is ascribed to *c.* 1000, but so little is yet known with certainty of the stone-carving of that age that the ascription must be regarded as provisional. The carving however, has several features which point in that direction ; the acanthus border is an obvious derivative from the borders of Carolingian ivories, crudely rendered, and may be compared with the similar border of one of the panels at Chichester Cathedral, generally assigned to the first half of the 11th century. The representation of the sun and moon flanking the head of the cross is a well-known convention of the 10th century, and becomes rare after the Conquest, and finally the form of the cross itself can also be paralleled in the 10th–11th-century manuscripts.

Royal Arms : The royal arms is combined with a portrait of Queen Anne at St. Nicholas Deptford and there is a painted Stuart achievement on canvas at Charlton. Carvings of the royal arms occur at St. George the Martyr Southwark, Whitechapel, Deptford, Greenwich, Shadwell and Wapping.

Staircases : Charlton House contains a fine Jacobean staircase of the early years of the 17th century with enriched newels and pilaster-balusters. A simple example of this period is to be seen at Trinity Hospital, Greenwich. The great staircase at Eltham Lodge has the balusters replaced by panels of elaborate scrolled and pierced carving of *c.* 1665. The secondary staircase in the same house is fitted with balusters of Palladian form. Late 17th and early 18th-century staircases are best represented at 113 High Street, Eltham, 80 Leman Street, Whitechapel, the Old Court House, Well Close Square, the old building of St. Thomas' Hospital, the house in Victoria Park Square, Bethnal Green, and the house No. 37 Stepney Green. There are staircases with wrought-iron balusters at the Queen's House Greenwich and at Greenwich Hospital.

CONCLUDING SURVEY OF THE COUNTY OF LONDON.

The Royal Commission on Historical Monuments has now completed its report on London—five volumes in all, of which three provide a general survey of the Metropolis. One volume was devoted to Roman London. Though little to recall the ancient Londinium remains—not more than thirteen survivals being visible above ground—the volume, in effect, contains a complete review of the whole subject, and will be an important basis of all future study of the Roman occupation of Britain. Westminster Abbey was also the theme of a special volume. Seldom has the artistic quality of the Abbey been so convincingly portrayed. Unhappily, the external walls have been refaced; but within the building, the authenticity of the church itself and its monuments is notable. In spite of mutilation or injury by neglect the sequence of early tombs is remarkable for genuineness, and for the absence of sophistication. The 13th-century tiled floor in the Chapter House is unequalled. Rome itself has no Cosmatesque pavement less restored than that in the Confessor's Chapel, and I doubt if Italy possesses a bronze tomb of the early 16th century comparable for dexterity and magnificence with Torrigiani's monument of Henry VII and Elizabeth of York. Westminster Abbey is indeed a treasure unexcelled. My colleagues felt more than justified in devoting a whole volume to this great group of buildings.

But we must admit that London as a whole is poor in world-famed monuments of architecture. We have a few buildings of supreme importance, beginning with the Abbey and St. Paul's. Somerset House, Greenwich and Chelsea Hospitals have a particular interest to us. The façade of Whitehall Palace (though refaced in the last century) is renowned. The Tower of London, besides great technical interest, is closely associated with centuries of our history, and ranks as the most important fortress in the world with a continuous military occupation. Of other great London buildings, Waterloo Bridge, and the Palace of Westminster with its astonishing ground-plan—apart, of course, from Westminster Hall—are too modern to come into our province; while Hampton Court, the most picturesque of Royal palaces, lies outside the metropolitan area.

So far as London is concerned the Commission has dealt with a much smaller proportion of early buildings than were described, say, in the counties of Huntingdon or Buckingham; but our guiding principles apply irrespective of style or period. We look upon accuracy of description as all-important. Photographic illustrations are prepared by the staff, and every effort is made to secure the most significant views of buildings. Plans likewise are specially made by our staff. In the five volumes under review 2,000 illustrations have been printed, including maps, plans, and diagrams. But our rate of progress is slow. We published the first of our five London volumes six years ago. Many years will elapse before our successors present their final report, for with our meagre staff and slender purse we find it difficult, if not impossible, to produce one volume a year. Some counties, such as Essex, cannot be properly treated in less than four volumes. When the county under report is situated at a considerable distance from our London headquarters, the work proceeds more slowly. We are now engaged upon Herefordshire, which will require two and a half years and two volumes, and will provide some curious and unusual features.

The descriptive text is technical in character and much compressed. Our professional experts are reluctant to display their individual tastes and predilections—a reticence which I sometimes regret; but on the whole it is perhaps best to confine comment of a general character to prefaces and introductions, for which we have been fortunate in persuading scholars and historians of distinction to give considered advice. Apart from such contributions by members of the permanent staff, I again refer to the invaluable help of a special committee of experts who collaborated with our staff throughout the very laborious compilation of the Roman volume. We have constantly relied on the good offices of antiquaries, who have readily volunteered assistance.

Accordingly, in the following pages will be found a broad but very valuable survey of various issues which have arisen during our investigations in London, contributed by Mr. J. W. Bloe, O.B.E., F.S.A., on Building Materials; by Mrs. Esdaile, on Sculpture; by Dr. M. R. James, on Glass; by the Rev. E. E. Dorling, F.S.A., on Heraldry; by Mr. Mill Stephenson, F.S.A., on Brasses; and by Mr. A. W. Clapham, O.B.E., F.S.A., on certain features which help to distinguish the conclusion of the reign of Queen Anne (our limit of investigation) from the age of the Georges who followed her.

These surveys, with the instances given by way of illustration, add a special and fitting finish to the technical quality of the London volumes. At the same time it should be remembered that London differs in one essential particular from the other counties of England. In Bucks, Essex, or elsewhere, it is comparatively rare that the individual monument has any intimate connection with a great historical figure, and though a map of the English countryside has been described as a palimpsest of English history, it has received only the impersonal impression of succeeding ages, the footprints of a race, rather than the touch of individual men. In London, on the other hand, almost every outstanding figure of our history has, at one time or another, found a home, and almost every surviving ancient building of any note is instinct with some notable personality or was the passive agent in some familiar event. It is, perhaps, to be regretted that the bounds we have set to our investigations and the limits which confine our published inventories, forbid us to enter at all into this more intimate side of the monuments with which we deal. In London, in particular, the bald list of memorials in almost any church, or the architectural details of almost any house might have been inspired and illuminated by those biographical details which lift the subject above the level of a mere technical review. This, however, would have swollen our work, both in labour of preparation and in bulk of matter, beyond all reasonable limit, and we have reluctantly been obliged to confine ourselves strictly within the lines of our immediate purpose and to leave the rich historical background to the imagination or investigation of our readers. As an example of these varied backgrounds an interlude by my colleague, Mr. E. V. Lucas, recalls certain notabilities of byegone days—two "Warriors Dead," who lived in a fine period of our native art, and whose exploits are dimly traced in the Chronicles of Froissart—leaving behind them a record of pietism and ferocity, and reviving memories which it is the business of the Commission to study. This article will show the connection between the present occupation of historical sites and their living associations with vanished buildings of earlier times. For in the changes of user, as well as in the buildings themselves, we mark the alternations of prosperity and decay, the developments of social habits and customs, and the early styles of residence, worship and defence; while the study of old dwellings and churches, of furniture and monuments, together with our own efforts to preserve them for posterity may, perhaps, make some contribution towards solving problems of our own day.

CRAWFORD & BALCARRES.
(*Chairman*)

CHANGES IN THE WHITEFRIARS DISTRICT.

There are practically no remains now to be seen of the Carmelite Priory of London, which was founded in the 13th century, was dissolved under Henry VIII, and has gradually been disappearing ever since, its stones were either removed or incorporated in other buildings. The modern names of Whitefriars Street and Carmelite Street help to preserve the fame of the old establishment and mark its site, while at No. 4, Britton's Court, off Whitefriars Street, a 14th-century vault still exists, which is believed to have been one of the substructures of the Prior's Lodging. I have tried to see it, but could find no one at home.

The Priory of Our Lady of Mount Carmel extended from Fleet Street to the Thames, covering the district now known as Whitefriars, although its more southern territory—chiefly gardens—was acquired later. The original 13th-century boundaries were probably Fleet Street on the north, Pleydell Court, Lombard Lane and Temple Lane in the west, Whitefriars Street, previously known as Water Lane, in the east, and George Yard and Magpie Alley in the south. The Great Friars' Gate was probably at the top of Bouverie Street, the Little Friars' Gate at the top of Pleydell Court. The church extended from Water Lane in the east to the precincts of the Temple in the west, with the modern Bouverie Street cutting through the nave. North of the church, between Bouverie Street and Lombard Lane, was the friars' cemetery. Between Essex Street in the north and George Yard were the cloisters. The East Gate was at the opening of Magpie Alley, off Whitefriars Street.

To-day the whole of the property owned by the old Carmelite Brotherhood is given over to the newspaper industry. The offices of the *News of the World* and the *Star* cover the site of the church and the cloisters. In place of *aves* and *paternosters* one now hears the roar and rattle of printing machines, and where the old friars may have patiently copied the works of the schoolmen the scribes of to-day cram, at the top of their speed, the linotypes' insatiable maw.

But the Whitefriars district had an odd intermediate existence between godliness and journalism. Although Thomas Cromwell had his secularising and avaricious way with the priory in 1538, it retained its privilege of sanctuary, which, as recently as the 17th century—until, in fact, 1697—was taken the fullest advantage of by all the scamps in London. Alsatia, as this neighbourhood was familiarly called, had its definite limits, which were respected by whatever officers of the law then exerted themselves in apprehending criminals. There are many references to Alsatia in the old plays and novels, but it will be sufficient here to refer to the barber's shop of Benjamin Suddlechop on the south side of Fleet Street, with its mysterious exits and entrances, as described in *The Fortunes of Nigel*.

WARRIORS DEAD.

The great name with which I wish to associate this region is not, however, that of its founder in 1241, Sir Ralph Gray, or any of its holy men, or, when it became Alsatia, with common malefactors or fleeing assassins, but with that of a slayer of men and a despoiler of property on a very great scale—no less than the feared and famous Sir Robert Knollys, who, after a lifetime spent in slaughter and pillage in France and the Low Countries, with that most belligerent monarch, Edward the Third, at his back, died quietly in his bed at Sculthorpe in Norfolk in 1407—aged no one knows what, but probably well over ninety—and was buried in state in the church of this Priory of the Carmelites, to which he had been an assiduous and liberal friend. His tomb has long since vanished beneath the palaces of the Press, the new *Punch* office not least of them, standing as it does right over the middle of the nave along which his funeral procession must have passed; but to one walking in these busy narrow streets and evading destruction from swift cars bearing tidings of the latest winners and losers, the career of Sir Robert Knollys is as worth thinking upon as that, say, of Archibald Forbes, once war correspondent of one of the most important papers whose offices are here—the *Daily News*—or George Steevens, who fulfilled the same function for the *Daily Mail*, the journal whose address is Carmelite House, both of whom would have been more than glad of the opportunity to accompany the 14th-century freebooter on his raids.

Our principal authority for the exploits of Knollys, or Canolles, is the old chronicler Jean Froissart, who was a coeval of our hero, for he was born in 1338 and died somewhere about 1410; but there are other records too, perhaps more trustworthy. Of Knollys' youth we know nothing save that he was born in Cheshire and, for such a desperado, was lucky in his birth, for it projected him into a country which, in due course, when he was ready for it, would be ruled by a king after his own heart, who through all his reign was to be embroiled with France and Scotland, or both, so that there would never be any lack of fuel for this fire-eater to devour. If it is true that Sir Robert Knollys had in Edward the Third the king he deserved, it is equally true that Edward the Third had in Robert Knollys an ideal supporter, ready for anything, unscrupulous, sagacious and bold. Whether or not he was avaricious, I cannot say, but there is no doubt that much plunder and many grants came into his possession, mostly French money, not a little of which found its way to the Whitefriars Priory, for, apart from any of the ordinary mediæval warrior's prudent desire to stand well with the Church and provide for a not too uncomfortable hereafter, he was, says Fuller, notable for his charity.

Knollys' military career, which began in 1346, at the siege of La Roche d'Orient, I have no space to follow closely; but his particular function, to which he brought much thought and activity, was that of a harrying marauder, and he, with his fellow Cheshire knight, Sir Hugh Calveley, was the founder of those "Free Companies" which in France, during Edward the Third's campaigns, did so much to ruin the morale of the inhabitants by keeping them in a state of panic. Such was the terror which the name of Knollys inspired that it is recorded that the wretched peasants in the Loire valley, after his destruction of the surroundings of Orléans, drowned themselves rather than be alive to meet him. After these raids he would retire to his stronghold at Derval and prepare for new ones.

Of Sir Robert's friend and coadjutor and fellow Cheshire knight, Sir Hugh Calveley, Fuller, in his *Worthies*, says: "Tradition makes him a man of teeth and hands, who would feed as much as two, and fight as much as ten men. His quick and strong appetite could digest anything but an injury; so that killing a man is reported the cause of his quitting this County [Cheshire], making hence for London, then for France." Of Sir Robert Knollys, calling him Knowles, Fuller says: "He was afterwards a Commander in the French War under King Edward the Third, where, in despite of their power, he drove the people before him like sheep, destroying Towns, Castles, and Cities, in such manner and number, that, many years after, the sharp points and gable ends of overthrown houses (cloven assunder with instruments of war) were commonly called 'Knowles's Mitres.'"

One of Knollys' later feats, after the death of his first royal master, was his share in the Wat Tyler insurrection in 1381. Living then in London, and being naturally nervous for the safety of his "boodle," the old berserk quickly enrolled another "Company" of a hundred men to protect it and the city. When the King, the young Richard the Second, the son of Sir Robert's old titular commander, the Black Prince, rode out to Smithfield to meet the rioters, Knollys rode too; but what exactly happened we cannot be sure, for one authority, the *Eulogium Historiarum*, says that Knollys pleaded with the King to spare the rebels' lives, whereas Froissart says: "As soon as Sir Robert Knollys arrived at Smithfield his advice was immediately to fall upon the insurgents and slay them, but the King would not permit it"—the King, it must be remembered, being then only a boy of fourteen. To me the speech seems to be entirely in character with the Sire of Derval. Froissart emphasises it when he adds that Sir Robert "was very angry that the rebels were not attacked at once and all slain." As it chanced, Wat Tyler was slain; and all was well. Fuller's testimony runs thus: "Then I behold aged Sir Robert, buckling on his armour, as old Priam at the taking of Troy, but with far better success, as proving very victorious; and the Citizens of London infranchized him a member thereof, in expression of their thankfulness."

Knollys' tomb at the Carmelites has vanished beneath the printing machines; but a fragment of that of another of Edward the Third's strong men, Sir Walter Manny, is still to be seen, in the chapel of the Charterhouse, one of the relics of the Carthusian monastery which he himself founded in 1371. Manny, who was a Hainaulter, came to England in the train of his countrywoman Philippa, Edward the Third's Queen, and seems quickly to have assumed English nationality, was a more considerable, if less terrible, personality than Knollys, for he was not only a general, but an admiral, and was used by his monarch also as a diplomatist. Here, again, Froissart is our principal authority, but since Froissart and Manny were fellow-townsmen, both hailing from Valenciennes, and Manny was a generous friend to the chronicler, the salt-cellar must, perhaps, be near at hand. Froissart, for instance, gives Manny a leading part in the incident of the Burghers of Calais in 1345, where other records say little of him. "Edward at first," he writes, "was unwilling to accept anything but an unconditional surrender of all the inhabitants to his will. At the remonstrance of Sir Walter Manny, however, he agreed to have placed at his absolute disposal six only of the principal citizens, who were to come out to him with their heads and feet bare, with ropes round their necks and the keys of the town and castle in their hands"—as you may see them, in Rodin's bronze, in the Victoria Tower gardens. The King, supported, we must suppose, by Sir Walter Manny, would have had their heads struck off without delay; but, as every schoolboy knows, Queen Philippa intervened, interceded and won.

Manny was among those left to guard the town, but treachery made it necessary for the King again to come there in person, accompanied by the Black Prince. He did not, however, take command; but "Sir Walter," he said, "I will that you be chief in this enterprise and I and my son will fight under your banner." The enterprise was successful, not a little through the valiant use of his sword and battle-axe by Edward himself fighting, incognito, "most nobly." That evening, at a banquet at which the leaders of the defeated side were feasted and pardoned, the King presented a chaplet of pearls to his own particular antagonist, Sir Eustace de Ribeaumont, as the "best combatant" of the day.

Unlike Knollys, Manny, who was raised to the peerage, did not survive to take a part in the reign of Richard the Second. In fact he died in 1372, and was buried by his own Carthusian monks in the choir of the chapel that he had built for them. Edward and the royal princes, with numerous bishops and barons, followed his bier; while the King's fourth son, John of Gaunt, paid for five hundred masses to be said for his soul. It is more than probable that Sir Robert Knollys was also among the mourners. As for their royal master, he survived six years longer and was then buried by the Benedictines in their abbey-church of St. Peter, at Westminster, where his tomb may still be visited, in the Confessor's Chapel, with his sons in statuettes of brass around it. One of these sons, the Black Prince, had died in the year before, 1376, and was buried in Canterbury Cathedral; another, John of Gaunt (which was the English pronunciation of Ghent), was to live on until 1399, through very troublous days, and become "time-honoured Lancaster." It was in London that he also was buried, in old St. Paul's; but of his tomb, like that of his friend Knollys, not a trace remains.

E. V. LUCAS.

Building Materials in Early and Mediæval London.

The question of building materials used in the middle ages is only of secondary importance to that of craftsmanship, and while much has been written in deserved praise of the handiwork of our forefathers, little emphasis has been laid on the study of the materials in which their works were executed. Obviously the availability of certain materials has always affected the results in architecture and other works.

Certain stones were better than others for free sculpture and carving, certain marbles produced better colour effects, Grinling Gibbons' style of carving required a special wood, and so on, and if these materials were not obtainable it must have affected the result: although the great artist allows few of these difficulties to prevent him from excelling in his art it should be remembered that the greater part of the mediæval remains of England, as elsewhere, are in the main the produce of the ordinary craftsman, who had to do the best he could with the materials to hand, and generally did it very well.

But for the abundance of oak forests near London its architectural history might have been a very different one, for it was the timbered house that gave the Great Fire of 1666 its opportunity to change the face of the City in a few years. Again, but for the fact that Sir Christopher Wren was able to draw on a plentiful supply of Portland Stone there would have been fewer surviving examples of his great genius.

So far as mediæval London is concerned the question of building materials is chiefly one of the imports, for it had no indigenous building material within its borders beyond the products of clay, viz. brick, tiles and terra cotta, and for this reason mediæval London followed the general rule in that while its most important buildings were built of stone, timber was employed for most of its domestic buildings up till the time of the Great Fire of 1666. Stow mentions a decree of the time of Richard I to the effect that buildings in the City should be of stone up to a certain height, but this regulation appears to have been little regarded in his time.

Accessibility by sea was the paramount consideration for stones brought from a distance; those of Caen in Normandy, Purbeck in Dorsetshire, and quarries in Yorkshire and probably Lincolnshire, are well represented. This also applies to the extensively used Portland Stone of the 17th and 18th centuries, although road transport had improved by then.

After the Great Fire brick came into general use, and timber was restricted to roofs and internal fittings in the City, although this was less the case in the wider area of the administrative County covered by the London Inventories.

To treat in detail all the uses to which the various materials were put in London would necessitate more space than can be spared in the present volume, including, as they do, works in stone, marble, brick and tile, wood and metal. Probably the most important of these is stone work and, therefore, a few remarks are added as to the chief stones found in surviving buildings.

STONES.—*Kentish Stone and Ragstone* from the Lower Greensand beds near Maidstone and elsewhere in Kent, is a hard, compact and comparatively heavy blue-grey rock. Without doubt it takes priority in any description of masonry in London, for it was employed more than any other stone. The Roman wall was mainly built of it, and throughout the middle ages this stone was almost universally used for the bodies of the walls of churches and other important buildings, such as the Tower of London, the Guildhall and the Halls of City Companies. The foundations of old St. Paul's were found by Wren (Parentalia) to be of " Kentish rubble stone, artfully work'd and consolidated with exceeding hard mortar in the Roman manner much excelling what he found in the superstructure," and this was mentioned as a reason for his belief that the foundations were those of the first church on the site destroyed in the time of Diocletian, the said foundations having survived the destruction of four churches up to his own time.

Kentish rag was also used in the foundations of Henry VII's Chapel at Westminster, Westminster Hall and other buildings. The Tower of London is mostly of this stone, and it is to be found in the walls of mediæval churches such as All Hallows by the Tower, St. Olave's, Hart Street, St. Andrew Undershaft, and others. Rag is not a suitable stone for fine dressings, being expensive to work as compared with the softer " freestones," and it is generally found in the form of rubble walling. In the Roman wall and some of the churches the blocks were squared and laid in regular courses—at least on the exposed faces—but it was most commonly employed for random rubble and the filling-in behind fair faces of other masonry. There are a few instances of dressed masonry of Kentish stone in window tracery as at St. Olave's, Hart Street, and some loose fragments of the 15th century at St. John's, Clerkenwell, but such cases are rare. Of the durability of Kentish rag there can be no doubt to any one who examines the remains of masonry in London.

Reigate Stone.—This is the most common name for the calcareous sandstone from the Upper Greensand beds of Surrey ; it is also known under other names such as Gatton, Godstone, Merstham, or Firestone (the last from its presumed fire-resisting qualities), and is of a greenish-grey, fine-grained texture suitable for walling material and for dressings. In London, Reigate stone was used mostly for dressings and finer masonry as at Southwark Cathedral, Westminster Hall, Lambeth Palace and many other buildings. At Westminster Abbey it was used in Edward the Confessor's church and, side by side with Caen stone, in the later work.

Caen Stone is a pale cream fine-grained limestone from Normandy, introduced into England shortly before the Conquest, and was subsequently a favourite stone with masons and carvers. Wren said in his report on Westminster Abbey that " the artists from Normandy loved to work in their own Caen Stone which is more beautiful than durable." Probably the earliest building in which Caen stone was used in London is the White Tower. It seems to have been used for many other buildings, such as St. Bartholomew's, Smithfield and the crypt of St. Mary-le-Bow Church (both 12th century), the Houses of Parliament (14th-century), and the vaulting of the Crypt at the Guildhall (15th-century). Stow mentions that the City wall and gates were repaired in 1215 with " stone from Caen in Normandy." Henry VII's Chapel was, as Wren said, " perform'd with tender Caen stone " (at least in part) and as late as 1681, 601 tons were purchased for repairs to Westminster Hall.

Purbeck Marble and Stone is a hard, grey limestone composed of small freshwater shells of mussels and snails and takes a high polish. It is quarried on the Isle of Purbeck, near Swanage, Dorset. It was much used in the fabric of buildings in the middle ages for columns and shafts, and can be seen in the 13th-century work at Westminster Abbey, Southwark Cathedral, Temple Church and many other buildings. It appears to have varied in quality; some of the courses in the piers at Westminster Abbey show considerable surface decay, while other courses are practically as good as when first placed in position. The pillars of the Guildhall Crypt (15th-century) are remarkably well preserved. Purbeck marble is sometimes found as paving, but was probably too expensive for general use in this way, though it forms the groundwork for the elaborate inlaid pavements at Westminster Abbey. It was much used also for funeral monuments and effigies. For more common use in London, *Purbeck Stone*, a hard limestone of marine origin from the lower beds of the same districts as the marble, was more usual.

Portland Stone, a white or cream-coloured shelly limestone from the oolite beds of the Isle of Portland, Dorset, is the predominant stone in later mediæval and modern masonry in London. The Isle of Portland was Crown property, and Inigo Jones, Surveyor-General to James I, having noticed the valuable properties of its stone, used it in 1619 for the Banqueting House at Whitehall Palace and later for St. Paul's Cathedral and other buildings. Sir Christopher Wren—also as Surveyor-General for the Crown—brought it into almost universal use for the rebuilding of the City. The weathering capacity of this stone has been proved by age to surpass that of any other freestone in withstanding the ravages of time and the London atmosphere.

There are several other stones which can be more or less identified, or which have been mentioned in records concerning London; these were not used in quantities comparable with those already mentioned.

Calcareous Tufa, a spongy limestone, probably from Kent, was used both in the walling and dressings of the late 11th-century undercroft at Westminster Abbey.

Beer Stone, from the village of Beer on the south coast of Devonshire, is a very compact white limestone, and a little harder than chalk. It has been quarried since Norman times and therefore has, to some extent, been drawn upon for service in London. It is suitable for fine carving, also for the ribs and webs of vaulting and other internal work. It is said to have been used in St. Stephen's crypt at the Houses of Parliament, in the cloisters at Westminster Abbey, and in St. Paul's Cathedral, and is mentioned in the Westminster Abbey accounts for 1413 as having been purchased with other stone for the rebuilding of the Nave.

Barnack Stone, the well-known shelly oolite quarried in Northamptonshire and used extensively in the midland and eastern counties before the quarries were exhausted in the 15th century, is hardly to be seen in London, though it is used at the Tower of London in the lower part of St. Thomas's Tower (the Traitor's Gate), dating from about 1240. Yorkshire has also furnished some share in the masonry of the Metropolis, from its celebrated magnesian limestone quarries in the Bawtry, Doncaster and Pontefract districts, all fairly accessible to the Humber and the sea; and *Huddlestone Stone*, a stone of yellowish tint from Huddlestone, N.E. of Pontefract is said to have been used for Henry VII's Chapel at Westminster. *Le Mar Stone* and *Stapleton Stone* occur in Richard II's work at Westminster Hall. Stapleton was one of the stones purchased in 1413 for the completion of the Nave of Westminster Abbey (*vide* Scott's *Gleanings*).

There appears to be no record of the use of stones from Lincolnshire, but it is probable that further research would prove that some of the unidentified "freestones" to be found in London buildings are from the Lincolnshire oolite beds, such as Ancaster, Weldon, Ketton, Casterton, etc. The Oxfordshire limestone quarries were tapped by Sir Christopher Wren, including *Taynton Stone*, a coarse-grained brown limestone used for the interior of St. Paul's, and other stones from the same beds at Burford and Headington. He probably applied the name Burford to any or all of these stones, and in Parentalia it is written that this stone was employed by him for the external repair of Westminster Abbey.

Totternhoe Stone and *Clunch*, from the lower chalk formations of Bedfordshire and Hertfordshire, were restricted to vaulting in London; and chalk for the webs of the vaults of Westminster Abbey is mentioned in the accounts of 1253: and as walling, chalk was used in the crypt of All Hallows, Barking, Church. Knapped or dressed *flintwork* occurs at the Dutch church at Austin Friars, dating from 1354; and as rubble, flints are visible at St. Alphege London Wall, 1329, and in churches at Lewisham and Streatham, of the 15th century.

J. W. BLOE.

Monumental Sculpture in London.

In the brief space at my disposal it is impossible to do more than indicate the main course of English sculpture as shown by the principal examples illustrated in the four relevant volumes of the Commission's London series. The works here mentioned are only selections from a mass of available material in the text and plates of the different volumes, and since, in considering the art of any period, the average, not the exception, must be taken into account, the reader would do well to compare what is here given with the far more numerous omissions. He will find reason to rejoice in one more proof that England is not essentially inartistic; that she has always shown that power of adapting foreign elements to her own use which is essential to any permanent art; and that Nicholas Stone was not, as has been too commonly asserted, the first great English sculptor.

Twelfth Century.

The oldest monumental sculptures in London are those "dim effigies of early abbots" in the S. cloister of Westminster Abbey (I. Pl. 202), the first dating from 1121. Primitive yet impressive, the figures are still an essential portion of the coffin lid; the effigy laid upon a separate base was not to appear till the next century.

Thirteenth Century.

The eight "Templars" in the Temple Church (IV. Pl. 182–7) show a notable advance on the abbots of Westminster; but even the best of them is crude compared with the masterpieces of Henry III (1272, I. Front. Pls. 48, 49, 185) and Eleanor of Castile (1290, I. Pl. 50–2, 186) or the astonishing canopied tombs of the Countess Aveline (1273, I. Pl. 37, 185) and Edmund Crouchback (1296, I. Pl. 33, 35), though the stately William de Valence, a wooden effigy, plated with bronze, inlaid with Limoges enamel (I. Pl. 78–9), is more of the Templar type. The great Henry III is of special interest not for the effigy alone, but for its base, the work of those Romans from the studio of the Cosmati family whom Henry summoned to England to execute the shrine and pavement in the chapel of the Confessor and employed on the tomb of his own children (I. Pl. 5). The contrast between the work of this family and such typically English decoration as that on the tomb of Sylvester, Bishop of Carlisle (IV. Pl. 184), is as remarkable as the similarity in essentials of the effigies of King and Bishop.

Fourteenth Century.

To what extent Henry III's love of art influenced the course of English sculpture it is difficult to say ; but the great increase of fine monuments all over England during the next century must be due, in part at least, to his patronage of artists. The tomb of Aymer de Valence (1324, I. Pl. 34, 186) completes the noble canopied series begun by the monument of Countess Aveline ; that of John of Eltham (1337, I. Pl. 73–6, 188), one of the earliest great works executed in alabaster, and its neighbour the little tomb of the children of Edward III (I. Pls. 74, 75), give the chapel of SS. Edmund and Thomas the Martyr a rare distinction. With the effigy of Queen Philippa (1369, I. Pl. 26, 58, 75, 187 and 199) by Hennequin of Liège, we come to a genuinely realistic work, though the angel-figures by William Orchard on the base are unfortunately gone. The bronze Edward III (I. Pl. 54–6, 187) is more conventional, but the figures of his children on the base are fortunately in excellent condition, and the combination of bronze and marble with an oak " tester " is unusual and interesting. The tomb of Cardinal Langham (1376, I. Pl. 83) is one of the best ecclesiastical works of the age and that of John de Oteswich from St. Martin Outwich, now in St. Helen's, Bishopsgate (IV. Pl. 71), is among the noblest in England. The tomb of Richard II and his Queen (I. Pl. 59, 187) brings us again into the safe region of documented sculpture, the effigies being the work of the coppersmiths Nicholas Broker and Godfrey Prest, the setting that of the masons Henry Yevele and Stephen Lote, all four citizens of London.

Fifteenth Century.

The mutilated wooden trunk of Henry V, who long since lost his silver head and accessories, is not a work of art to-day ; but the portraits of the King in many of the scenes from his life in the Chantry above his tomb (I. Pl. 131–9) make rich amends for the loss. The effigy of Philippa, Duchess of York (I. Pl. 189), is a good example of female costume of the Wars of the Roses ; but the finest 15th-century works in London are the tomb of John Holland, Duke of Exeter, and his wives at St. Katherine's Hospital, Regent's Park (II. Pl. 136–7), the Sir John Crosby at St. Helen's, Bishopsgate (IV. Pl. 70–72), an uncanopied altar-tomb in the finest decorated style, and the noble votive monument of Prior Rahere at St. Bartholomew's, Smithfield (IV. Pl. 70, 173). The canopied altar-tombs without effigies are a feature of the period, and the change from Decorated to Perpendicular can be studied in them as well as in the buildings of 1400–1500 (cf. I. Pl. 69, IV. 19).

This may be a fitting place to speak of the materials employed for monumental sculpture, whether mediæval or of more modern date. Bronze, Sussex or Purbeck marble, stone, alabaster and occasionally wood, all occur both for effigies and settings, but the men employed on them worked in very different places. Stone and marble of every kind were usually wrought at the quarries ; London was a noted centre of the wooden-effigy industry ; bronze-work was usually cast near the place of erection, and is always the finest and rarest of materials, because the most costly. Colour was an integral part of all, gilt and enamel being used for metal work.

The 16th century saw an immense development of the alabaster industry as applied to monumental figures of all kinds and of the London studio (or workshop as the phrase went till the end of the 18th century). The London master sculptor now imported his material in blocks, working it up in his own yard, and long retaining for himself the making of the effigy ; thus in all the immense output of Nicholas Stone only three effigies are recorded as the work of his assistants. But as time went on, English alabaster ceased to be used for the principal figures, and was relegated to the setting, foreign marble being imported for the effigy in fashion when Wotton and Ben Jonson, influenced by the now critical taste of the court, were mocking at coloured sculpture as an English barbarism, fit only for city taste ; and by 1714 alabaster had almost ceased to be worked, though for two centuries it had been incomparably the most important material used by English sculptors.

Sixteenth Century.

The altar-tombs of Sir Giles Daubeney (1507, I. Pl. 64, 188) and of Bishop Ruthall (I. Pl. 203) are of the old tradition, though the latter dates from 1523 ; but the coming of Torrigiani to England in response to the commands of Henry VII brought a new element into English sculpture. Not only are the effigies of Henry, his Queen and the Lady Margaret portraits of the first order (I. Pl. 121–4, 189–90, 200), but their settings, combining Gothic and Renaissance detail, introduced a type of ornament which was to influence English monumental sculpture for generations to come. Torrigiani's experiments in terra-cotta, such as the fragments of his altar of the Dead Christ (I. p. 45a) and the noble effigy of Dr. John Yong now in the Museum of the Public Record Office (II. Pl. 168–9), were not destined to find imitators ; but his lovely medallion portrait of Sir Thomas Lovell (I. Pl. 28) is the first of a long series of similar reliefs, and his royal tombs justify the saying that the Renaissance in England started from a monument.

Henry desired in his will that a kneeling figure of himself should be erected on the shrine of the Confessor, and such a figure was actually carved on one of the choir stalls in his chapel (I. Pl. 127) ; thereafter the kneeling figure becomes one of the most characteristic features of English monumental sculpture. It is not very common, it is true, before the middle of the 16th century, nor does the old recumbent effigy die out before the close of the 17th (cf. I. Pl. 97) ; but the social and political changes of the period affected London particularly, and were unfavourable to the art. Two of the most important designs for tombs which should have rivalled those of Henry VII and his family—those of Henry VIII and Cardinal Wolsey—came to nothing, though the sarcophagus designed by Benedetto da Maiano for the latter now stands above the grave of Nelson in St. Paul's (IV. p. 50b) ; and one of the cardinal features of the Reformation was a hatred of monumental sculpture as Popish, idolatrous, and a breach of the second commandment. A proclamation issued in the second year of the reign of Queen Elizabeth shows how far the mischief had gone ; and it happens that the most important monuments of the great nobles and New Men of the early Tudor period must be sought for outside London. But the reign of Mary left us two interesting works, the tombs of Chaucer (1556, I. Pl. 95) —obviously by the hand of the author of the monument of Jane, Duchess of Northumberland at Chelsea (II. Pl. 15)—and of Anne of Cleves (1558, I. Pl. 8, 25), the latter of great interest as embodying the earliest use in England of the new sculptured imagery of skull and crossbones combined with decorative detail of a more normal order ; it is said to be the work of Theodore Haveus of Cleves, who might well have been called on to design the tomb of a Princess of his own country. A year later the exquisite monument of Frances, Duchess of Suffolk (I. Pl. 27, 73, 77, 191) combines an effigy in the traditional pose with the new and henceforward almost universal luxuries of mattress and embroidered cushion and with Renaissance and Vitruvian ornament upon the base ; such classical columns and egg-and-tongue moulding were destined to appear in such company for many years.

Among kneeling effigies those on the Alington (II. Pl. 171), Pecksall (I. Pl. 80), Blount (V. Pl. 163) and Radcliffe tombs (IV. Pl. 21) are good and early instances, and the style seems to have made a special appeal to the Southwark sculptors. The Dutchman Gerard Johnson (fl. 1567-1600) and his sons were the heads of the largest and most notable of these Southwark studios, and were responsible not for scores of kneeling figures in London alone, but for such masterpieces in the traditional recumbent pose as the Pickering tomb in St. Helen's, Bishopgsate (IV. Pl. 72–4), and the Throckmorton tomb in St. Katherine Cree (IV. Pl. 20), the Lennox monument with its kneeling figures of Lord Darnley and his brothers (I. Pl. 128)—successors of the saints and angels on the base of mediæval monuments, the Burghley tomb of 1589 (I. Pl. 194), the Anne, Duchess of Somerset (I. Pl. 191), and Frances, Countess of Sussex (I. Pl. 193), to name only a few 16th-century examples. By the study of the plates of effigies at the end of volume I, the reader will soon perceive the greatness and the distinguishing marks of this noble school of alabaster sculpture.

Seventeenth Century

The reign of James I saw the Southwark tradition carried on both in kneeling and recumbent figures ; it also saw the direct imitation of foreign models in the great monument of Sir Francis Vere (I. Pl. 92), based on the tomb of Engelbert, Count of Nassau, at Breda, and in Stone's seated figures of Sir George and Francis Holles, echoes of the Medici Chapel at Florence. The seated figure is a logical development of that new freedom of posture shown first in the kneeling figure, then in the effigy recumbent on its elbow, also therefore conceived of as alive ; the earliest example of the former type is probably the Lady Elizabeth Russell in the Abbey (1601, I. p. 43a), the finest the delightful effigies of Lady Legh (II. Pl. 60) and of John Stow in St. Andrew Undershaft, one of the masterpieces of the later Johnson school (IV. Pl. 55). To that school belong a large number of canopied tombs of a lofty order, notably those of Sir John Spencer in Great St. Helen's (IV. Pl. 73, 75), Bishop Andrewes at Southwark (V. Pls. 115, 123) and Lady Latimer at Hackney (V. Pl. 123). Yet more impressive, because of a more massive order, are the great royal tombs of Elizabeth and Mary, Queen of Scots (I. Pls. 114, 115, 190, 193, 201), the joint work of Maximilian Colt or Poutrain and the Cures of Southwark ; to Colt, author also of the tombs of the infant daughters of James I in the Chapel of the Innocents, must be ascribed the splendid monument of Sir Francis Vere, whose scheme is used for the documented Salisbury monument at Hatfield ; and at Hatfield House is decorative sculpture from his hand, which suggests that the most important of the Charlton mantelpieces (V. Pl. 79), that with sculptured figures, is also his. The younger Cure, like the younger Johnson, is known to have been associated with Nicholas Stone, the great Sutton monument at the Charterhouse (II. Pl. 50–1) being the joint work of Stone and Cure. Such cases make us chary of asserting the sole rights of any sculptor to any given work ; nor after 1620, at least, can style always be taken as a criterion of authorship, since the note-books of Nicholas Stone prove that one man may work in a variety of styles. Monuments so different as the

Lord Northampton at Greenwich (V. Pl. 89), the Villiers tomb (I. Pl. 195), the Holles effigies already mentioned, the Newton at Charlton (V. Pl. 54), the shrouded Donne from Old St. Paul's (IV. Pl. 110), the Edmund Spenser and Middlesex monuments at Westminster (I. Pl. 197) and the delicious tablet to Simon Baskerville (IV. Pl. 112) are frankly bewildering. On the whole, however, 17th-century sculpture is more satisfactory than 16th in that it is more fully documented; it is pleasant to know, for instance, that no less a man than Inigo Jones designed, and at his own expense erected, the monument to George Chapman in St. Giles-in-the-Fields (II. p. 43a).

Of the foreign sculptors domiciled in England during the century the most important is Hubert le Sueur, author of the Charles I at Charing Cross (II. Pl. 195), the tombs of the Duke of Buckingham[1] (I. Pl. 120, 128, 196) and Sir Thomas Richardson (I. p. 57a), probably also of that of the Duke of Richmond and Lennox (I. Pl. 120) in Westminster Abbey. To his shadowy contemporary Francesco Fanelli the monuments of Sir Robert Aiton and Lord Cottington (I. Pl. 27, 65, 66) and the bust of Charles I at Hammersmith (II. p. 37b) are traditionally and not improbably ascribed, but to the authorship of two delicately beautiful tablets in low relief, the Thomas Wood at Hackney (V. Pl. 95) and the Lady Crewe (I. Pl. 141) we have no clue whatever. The monument to Sir Hugh Hammersley, the best of a long series of monuments based on a scheme of drawn-back curtains framing the main figure, is the work of Thomas Madden (1636, IV. Pl. 23).

The Colvile monument at Chelsea (1631, II. Pl. 60) and the similar Whitney tomb in St. Giles', Cripplegate (1628, IV. Pl. 24), are among the relatively few London examples of the shrouded figure rising to meet the Saviour, a type of monument executed both by the Marshalls of Fleet Street and the brothers Christmas; the most interesting recumbent shrouded effigy is that of Dr. Donne already noted; a very late example (1670), probably by Joshua Marshall, is in St. Giles-in-the-Fields.

The sculpture of the Interregnum is scanty and not very interesting (I. p. 38b; II. Pl. 151 (13) (33)); but the Restoration saw a notable increase in the dramatic character of monumental sculpture. London is not the best place in which to study it, but the splendid Mordaunt monument at Fulham (II. Pl. 61) shows John Bushnell at his best, and the Abbey includes his more modest monuments to Cowley and Sir Palmes Fairborne, the latter unhappily stripped of its very interesting reliefs (pp. 51a, 58a). The only illustrated work of C. G. Cibber is the relief on the Monument (IV. Pl. 81). Edward Pierce is represented by minor decorations on the Monument and by the interesting bust of Thomas Evans (1687, IV. Pl. 46) as well as by the curious wooden effigy of Sir William Walworth at Fishmongers' Hall, one of the several interesting wooden statues in the City (cf. IV. Pl. 46); Grinling Gibbons by much of the finest decorative woodwork in existence (IV. passim; cf. II. Index for other references) and by a number of monuments very far from equalling their beauty. Recent research has proved that the dreadful Sir Cloudesley Shovell is his (I. Pl. 101), and Westminster can also show his Mary Beaufoy and his much mutilated Duchess of Somerset (I. Pl. 91)[2]; Fulham has his Clarke monument (II. Pl. 62) and St. Laurence Jewry his Archbishop Tillotson (IV. Pl. 24). Francis Bird, freed at last from the burden of Sir Cloudesley Shovell, stands out as the author of the dignified Busby of 1697 (I. Pl. 97), the fine mural monument of George, Earl of Huntingdon in St. James's, Piccadilly,[3] the delicate tablet to Jane Wren in the Crypt of St. Paul's

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[1] A recent discovery: *Times Lit. Supplement*, June 7, 1928, and a *Times* leader on the following day.

[2] It originally bore a close resemblance to the documented tombs at Harefield and Badminton.

[3] Both Vertue and Le Neve assert the fact, and the authorship indeed is obvious from authenticated works.

(IV. Pl. 112), and of the fine decorative sculpture of that cathedral, Apostles and pediment alike showing the influence of the sculptor's early studies in Bernini's Rome (IV. Pl. 95).

The taste of any age can be gauged by the quality of its minor work, and the minor work of English sculptors was the production of infinite numbers of mural tablets for the use of patrons unable or unwilling to afford the expense of more pretentious monuments. A study of the series at Battersea (II. Pl. 10–11) and in the Temple (IV. Pl. 189) or in our city churches (IV. Pl. 26-7) will give us a wholesome respect for the craftsmen who used their native stone and marble for the production of modest memorials costing trivial sums, but usually perfect in taste and always distinguished by the fine lettering whose secret was lost to English craftsmen with the commercialising of monumental art at the close of the eighteenth century. It is because many of the mural War Memorials of recent years have been based upon such works that they show so marked an advance upon the South African memorials of 1903.

The Stanton family excelled at such memorials, and as their work covers most of the 17th and over a third of the 18th century, they may be briefly noticed here, though their best work is in the provinces. To Thomas Stanton (1610–74) may be assigned the Stanley monument at Chelsea (II. p. 10a) ; to William (1639–1705) the dismembered Atkins monument at Clapham (II. Pl. 144) and the signed tablet in the Temple to Edmund Gybbon (IV. p. 142b) as well as several in St. Margaret's, Westminster (not illustrated) ; to Edward (1681–1740 ?) the stately Tyson bust in All Hallows', Lombard Street. To another and much obscurer Englishman of the early 18th century, Thomas Stainer, belong the Walker tablet at Stratford Bow (V. Pl. 103), the Ardmagh monument at Charlton (V. Pl. 54) and the Blisse at Southwark (V. Pl. 118) ; the first allied to his one signed work,[1] by the Eye of Providence among strangely treated clouds, the second and third by the type of face and the acanthus pedestals, all three by the lettering and unusual type of curtain tablet. It is only by following out such seemingly trivial details that we can hope to disentangle the work of our forgotten sculptors, and set the study of post-mediæval portrait sculpture on a level with that of its more familiar predecessors.

K. A. ESDAILE.

Brasses in London.

Except for the fine series in Westminster Abbey and in a lesser degree those in the city churches of All Hallows Barking and St. Helen, Bishopsgate Street, the districts covered by the survey are not rich in this class of memorial. The Abbey series includes the remains of two curious and unique late 13th-century marginal inscriptions surrounding crosses set in glass mosaic. The episcopal figures include John Waltham, bishop of Salisbury, 1395, now much worn and damaged ; Robert Waldeby, archbishop of York, 1397, a fine figure under a single canopy ; and John Estney, abbot of Westminster, 1498, under a triple canopy : all are in full vestments.

The finest example in the series is that of Eleanor de Bohun, wife of Thomas of Woodstock, Duke of Gloucester. This lady died in 1399, and is represented as a widow under a fine triple canopy enriched with heraldry and with a chamfer inscription in French. Armed figures are represented by Sir John Harpeden, 1438, the last of the five husbands of Lady Joan Cobham, the richest heiress of her day ; of Sir Thomas Vaughan, 1483 ; Sir Humphrey Stanley, 1505, and Sir Humphrey

[1] At Stowe-nine-Churches, Northants.

Bourchier, 1471, whose figure, except for the helmet and crest under the head, is lost, but the slab still retains the inscription, shields and badges. Of the brass to Sir Thomas Parry alias Vaughan, master of the Court of Wards and Liveries, 1560, only the four shields remain, all are palimpsest, and three give the greater portion of the figure and the complete inscription to Robert Elsmer, who was rector of Watton, Herts, and died in 1512. Of later ecclesiastics William Bill, dean and chief almoner to Queen Elizabeth, is shown in gown and cloak, and there are inscriptions to Thomas Bilson, Bishop of Winchester, 1616, and to Henry Ferne, Bishop of Chester for five weeks in 1661.

At All Hallows Barking is an early inscription in French encircling a shield to William Tong, 1389, who represented the city in the parliaments of 1377 and 1388; a well engraved brass to John Bacon, citizen and woolman, 1437, standing on a woolpack, and accompanied by his wife Joan, with scrolls encircling a heart. In the back of a high tomb are the kneeling figures of John Croke, skinner and alderman, 1479, in his robes, and his wife Margaret in widow's dress. John Rushe, 1498, is in the usual civil dress of the period with a small couchant dog between his feet, an unusual feature at this date. Christopher Rawson, mercer, 1518, and his two wives are quite ordinary figures, but are of interest because Rawson gives full instructions in his will for the brass and bequeaths forty shillings for the cost. On the floor of the nave is a Flemish plate to Andrew Evengar, citizen and salter, who died in 1533, and his wife Ellen; in the upper part of the plate is a figure of our Lady of Pity, and the plate itself is set in a large stone incised round the margin with curious texts now almost illegible. The brass to William Thynne, 1546, a master of the household of Henry VIII, and his wife Anne Bond, is entirely palimpsest, being made up from pieces of earlier figures and inscriptions, all of English workmanship. This brass was completely restored and relaid in 1861. William Thynne edited in 1532 the first complete edition of Chaucer's works with the exception of the "Ploughman's Tale." William Armar, clothworker, a royal servant for over fifty years, 1560, is represented kneeling in armour with his wife and children. This plate was cleaned by the Clothworkers' Company in 1843, but is now much corroded again. The latest figure is that of Roger James, brewer, 1591, with the arms of his company. In addition there are various inscriptions, shields and fragments, making a total of eighteen in all.

The number of brasses in the church of St. Helen was augmented by the addition of four from the destroyed church of St. Martin Outwich. Belonging to St. Helen's are an inscription in French to Robert Cotesbroke, 1393; and figures of Thomas Williams, 1465, in civil dress, and his wife Margaret; John Leventhorpe, 1510, an usher to Henry VII, in armour, and Robert Rochester, serjeant of the pantry to Henry VIII, 1514, also in armour with an SS collar; an unknown lady in heraldic mantle, *c.* 1535, and a late inscription to Elizabeth Robinson, 1600. From St. Martin Outwich came the figures of Nicholas Wotton, rector, 1482, and another unknown rector, *c.* 1500; the tomb and fragments of the brass to Hugh Pemberton, citizen and merchant-taylor, 1500, and a late inscription to Thomas Wight, 1633. Other city churches containing brasses are Holy Trinity, Minories (now disused), where is a much worn figure to Constance Lucy, 1596; St. Andrew Undershaft, to Nicholas Leveson and wife, 1539; and Simon Burton and wife, 1593; St. Bartholomew-the-Less, to William Markeby and wife, 1439; St. Dunstan-in-the-West, to Henry Dacre and wife, 1530; St. Katherine, Regent's Park, to William Cutting and wife, 1579; St. Martin, Ludgate Hill, to Thomas Bery, 1586; St. Olave, Hart Street, to Sir Richard Haddon (effigy lost), 1516, and his two wives, and John Orgone and wife, 1584, with merchant mark on a woolpack; all are in civil dress. In the outer districts figures of ladies wearing heraldic dresses occur at Chelsea to Lady Jane Guildford, "Late Duchess of Northumberland," 1555, and at Lambeth to Lady Katherine Howard, 1535. At St. James, Clerkenwell, is the greater portion of a figure of John Bell, Bishop of Worcester, 1556, in episcopal vestments, and at Hackney a good figure of Christopher Urswick, dean of Windsor and rector of Hackney, 1521, in doctor's cap and cope, and a curious small plate showing Hugh Johnson, vicar, 1619, preaching from a pulpit. The earliest armed figure noted is that, at Wandsworth, of Nicholas Maudyt serjeant-at-arms to Henry V, 1420, in complete plate-armour with mace hanging at his side. Another late 15th-century figure is at Camberwell, but has been reused for Edward Scott in 1538, and a third at Putney to John Welbeck, 1478. Of the 16th-century there are six examples, a kneeling figure at Camberwell to John Scott, a Baron of the Exchequer, 1532, who is accompanied by his wife; a standing figure at Lambeth to Thomas Clere, 1545, who was mortally wounded at Montreuil in France whilst saving the life of the Earl of Surrey; another at Hackney to John Lymsey, 1545, but again an appropriated figure of *c.* 1510; two at Islington, Robert Fowler, 1540, and Henry Savill, 1546; and two kneeling figures, one at Hackney to Arthur Dericote, 1562, together with his four wives, and one at Lee, St. Margaret, to Nicholas Ansley, serjeant of the cellar to Queen Elizabeth, 1593. One of the 17th century is at Chelsea to Sir Arthur Gorges, 1625, and his wife. The figures of civilians and ladies, either singly or together, are all of late type, mostly of the 16th century and call for no special notice. At Fulham is a Flemish lozenge-shaped plate with the shrouded half-effigy of Margaret wife of Gerard Hornebolt the painter; at Kilburn is the head of a nun, 15th-century, said to have been dug up on the site of the priory, and at Lee a small figure of Elizabeth Couhill, 1513, with long flowing hair.

Palimpsest or reused brasses occur at Westminster Abbey and at All Hallows Barking as already noticed. Both the brasses at Islington are entirely palimpsest. The earlier or Fowler brass has on its reverse rich canopy work with a censing angel, of foreign workmanship, possibly French, whilst the later or Saville brass is entirely made up of pieces of English workmanship, no fewer than five earlier brasses having been used to build up this memorial. Amongst the pieces is a fine figure of an early priest in cope, another ecclesiastic apparently wearing the mantle and device of some brotherhood, a complete inscription and other fragments. Two of the Camberwell brasses are also palimpsest, in one case a late 15th-century armed figure has been made to do duty for one Edward Scott who died in 1538, whilst his inscription is simply an older inscription turned over and reused; in the other case portions of a large Flemish brass of early 16th-century work have been reused in 1582 to make an inscription and shield for Margaret Dove. Flemish fragments reused also occur at Hackney, where two of the Lymsey shields show portions of a figure of St. John Baptist with canopy work, etc., and at Lee, St. Margaret, where on the reverse of the inscription to Isabel Anesley, 1582, is a fine symbol of St. Mark from a border inscription. At Putney the remaining portion of the inscription to John and Agnes Welbeck, 1478, has on its reverse a complete inscription to John and Isabel Thorpe, the parents of William Thorpe who appears to have been master of the college of St. Laurence Pountney from 1433 to 1437.

MILL STEPHENSON.

HERALDRY IN LONDON.

A town such as London, where most of what meets the eye is of post-mediæval date, is hardly the place where a lover of heraldry will expect to find many examples of that ancient art wherein he delights. Even in the abbey church of Westminster, rich as it is beyond compare in monumental heraldry, that which faces him on every hand is apt to confuse by the lavishness of its display. There, more perhaps than in any other church on these islands, the student needs a trained eye and a sure taste to enable him to discriminate among the profusion that surrounds him.

In his search then for what is finest he will do well to begin by looking for what is oldest. And he will find it in those carved and painted escutcheons of 13th-century kings and nobles set in the spandrels of the aisle arcades, which are part of the fabric of the church. To the modern eye those shields may appear to be merely angular and ugly, harsh and rude in spirit, grotesque and clumsy in design. And so indeed they are. But it is precisely those qualities which make them full of lessons for the amateur of mediæval art. For those shields are in a very real sense emblematic of the soul of the time that produced them, when men, stirred by a new aspiration for beauty, were striving eagerly to accomplish great work, and were accomplishing it, not indeed perfectly, but as well as they could. So the rough crudity of this early heraldry expresses effort to do something virile and strong; in the vividness of its colour, still here and there faintly visible, is shown a sense of its fitness as decoration; its rugged vigour is the very foil that is needed to emphasise the dainty grace of the architectural work in which it is set.

Next in date and importance to this "levy of shields" is the group of monuments on the north side of the presbytery, of Edmund, Earl of Lancaster, of Aveline his countess, and the slightly later tomb of Aymer of Valence. In these canopied memorials we see again that passion for colour which we have remarked in the earlier work in the nave. But in the course of half a century or so the skill of the designers has advanced beyond measure. Even better than their predecessors they know the worth of heraldry as a means of identification and commemoration; they are conscious of an ability to draw it more gracefully; and they cover every part of those monuments with carven and painted armory, doing it with so sure a decorative sensibility that what in less capable hands would be a mere riot of colour and gilding becomes a thing as choice and radiant as a jewel. Even to-day so much of the original painting remains that you can well believe this sumptuous group of late 13th and early 14th-century work to have been unsurpassed for splendour in Europe.

Pass now to the chapel of St. Benedict, where on the altar-tomb just inside the screen lies the latten and enamel effigy of William of Valence. This is work of the very end of the 13th century. Here the craftsman is employing a material which enables him to execute work of even more delicate quality and brilliancy of colouring. We recognise that, if enamel is luring him dangerously to excess of ornament, the ornament which he produces is the result of most careful thought, of felicitous arrangement and of prodigious technical skill. The shield of Valence and the diapering on cushion and surcoat and on the metal plate under the effigy are of great instructive value, both as masterly pieces of design and as evidence of what a noble vehicle for adornment heraldry can be.

Not far off in the Confessor's chapel is the tomb of Eleanor of Castile, with its lovely figure of the queen recumbent on a plate diapered with little lions and castles from her father's arms. The shields of England for her husband, and of Castile and Leon and of Ponthieu for her father and mother, carved in the trefoiled arches on the sides and ends of the altar-tomb of the queen, are valuable examples of the heraldic work of Edward I's time. They are the work of an artist of a cast of mind different from that of him who executed the Valence monument. Not to this man's liking is a hundred-fold repetition of the heraldry of the person to whom he does honour.

He appreciates the value and the beauty of restraint. He concentrates his ornament on the shields with a rigid determination to make them tell their tale concisely and plainly. But it is to be observed that his art, capable as it is, has not yet attained to that superexcellence of draughtsmanship which is seen in the shield of Eleanor's grandson who lies in the chapel of St. Edmund and St. Thomas. There, working (and one of the first to work) in alabaster, a material in which effects can be obtained more easily than in stone, or even in enamel, the maker of John of Eltham's tomb focuses his ornament on the surcoat (originally, of course, painted) and the great carved shield of the dead earl. To do them well—and no one has ever done better heraldic work than this wonderful shield—is, he feels, enough. His perfect taste tells him that no more ornament than this is needed. He is all for broad effects, for bold design, for perfection of craftsmanship, and working with these ideals he creates a monument of superlatively fine quality. The shield of the Lord John can hardly be matched in this or any other country, so faultless is the drawing, so subtle the balance of field and charges, so consummate the skill of the carver. This superb specimen of English heraldic art is of high importance, too, as an early example of heraldic differencing.

The tomb of Edward III and that of his grandson Richard II in the Confessor's chapel show metal work of the 14th century which calls for detailed examination, and is worthy of praise as high as that which we give to John of Eltham's shield. The large enamelled shields of Old France quartered with England on the substructure of Edward's monument, and the four smaller scutcheons on the tomb itself, sole survivors of the arms of the king's many children, are of most accomplished draughtsmanship and will repay the closest study. The inclusion in the series of the red cross shield is of great interest, because it is significant of that devotion for St. George which King Edward did so much to foster. On the neighbouring monument of Richard II the delicately pounced emblems—the broom sprig, the sunburst, the couched hart for the king, the ostrich, the lion and the eagle for Anne of Bohemia—are brilliant examples of heraldic drawing. They are noteworthy, too, as the earliest examples of royal badges to be found at Westminster. On the altar-tomb of Philippa of Hainault, which belongs to this group of 14th-century memorials, five shields-of-arms carved in stone survive which are as fine in their way as the metal shields on her husband's monument.

For armory of the 15th century we must go to the chantry chapel of Henry V, where crowned achievements of the king's arms and scores of representations of Henry's badges form a principal part of the carved stonework with which this chantry, remarkable alike for its position and the wealth of its imagery, is lavishly adorned. As soon as we see it a sure instinct warns us that there is something wrong in this opulence of heraldic ornamentation. We may view it with sympathy as an expression of national enthusiasm for the memory of a popular hero, but we are not blind to the fact that it shows a slackening of taste, a love of adornment for its own sake, and the vainglory of a prosperous and triumphant age. But purist though he be, the lover of finely executed heraldic design cannot but admire those spirited carvings of the king's arms supported by angels (possibly in compliment to his French queen, Henry's "fair flower de luce"), of the mantled and crested helms and of King Henry's badges—the cresset aflame, the chained antelope, and the swan of Bohun—all sculptured with astonishing vigour and variety of attitude.

A notable monument of very original design and of slightly later date is that of Lewis Robessart, Lord Bourchier, which forms part of the screen of the chapel of St. Paul. This man, a Fleming by origin, was a standard-bearer of Henry V and a knight of the garter. He married Elizabeth *suo jure* baroness Bourchier, and was summoned to parliament in her barony. His tomb is adorned on the sides with gartered shields of his arms, at the ends with great carved stone banners—a suggestion, it may be, of his office—held up by falcons and lions, and on the canopy with much painted armory of (presumably) his paternal ancestors, and carved and painted water-budgets and Catherine wheels referring to the barony of Bourchier. Strangely enough the better known knot of his wife's family does not appear. It is shown, however, many times repeated with the elbow cop, another badge of the house, on the brass of Humphrey Bourchier in the chapel of St. Edmund and St. Thomas.

When, still following our chronological course, we come to Henry VII's chapel we are dazzled by the pomp and ostentation of Tudor heraldry. In the resplendent bronze gates are leopards of England and lilies of France, the crowned rose and portcullis of the Tudors and the falcon and fetterlock of York repeated so often that the excellence of the casting and chasing scarcely atones, we feel, for tedious monotony of design. Similarly the screen that surrounds the tomb of Henry and his queen has on every part of it a multitude of Tudor devices—roses, portcullises, dragons, greyhounds—in such extravagant profusion as to be positively wearisome. Seeing them we know that the great days of heraldry are swiftly passing away ; that the antique charm of its simplicity has evaporated ; that its intention to commemorate has degenerated into mere commonplace display.

And we turn from all this overpowering magnificence—for the craftsmanship "Master Torisanny's" and his colleagues is undeniably magnificent—to other and more admirable specimens of heraldic art with an ever-growing wonder at the informality and the playfulness, the narrative gift and the serene sense of proportion which are characteristics of the best mediæval armory. See, for instance, how on the Fascet tomb in St. John's chapel the artist has not hesitated to give a relatively huge chief to the shield of the convent because he wants to make much of the mitre and crozier that are in it. See how in the Islip chapel he has revelled in the fun of inventing one rebus after another for the abbot who is buried there. Look at the shield of Nicholas Litlington on a vaulting boss in the entry to the cloister, and muse on the possibility that these arms may hint at some mystery attaching to his parentage. Consider the grand simplicity of the armorial tiles that you meet with in the chapter house and elsewhere—here, with what you have already seen, are subjects in plenty for study ; here is material which arouses profound admiration for that of which our forefathers were capable, in one, and not the least delightful, of the arts.

The reader who has steeped himself in the heraldry of those early times will find little to charm him in Stuart and Georgian armory. He will soon learn to detest its feebleness of drawing and its smug slickness, its pomposity and poverty of imagination. Study of the older work will have taught him that the best that can be said for the modern is that it is of more interest to the genealogist than to the artist. And if at the end of his survey he has to admit that this treasure house of art, with all its riches, can show nothing comparable with the glass of York or the cloister roofs of Canterbury, with the stall-plates at Windsor or the painted ceilings at St. Albans and Winchester, he will acknowledge that London may well be proud of her own wealth of heraldry, though there be some things of grace and beauty which she herself does not possess. For, after all, he will have found that there still remains in London some heraldry of the great days of the art which is "worthy of a wise man's consideration."

But this somewhat cursory survey of the ancient heraldry of the abbey church does not exhaust all that is worthy of note in the London area. Just across the road Westminster Hall provides instructive examples of the æsthetic power and versatility of the heralds of Richard II's day. The string-course running round the interior of the building below the windows is enriched throughout the whole length of the east and west walls with boldly carved helms, each crested with the king's leopard and set between a pair of ostrich feathers, alternating with no less than eighty-three couched and chained harts, all varying in posture and sculptured with astonishing vigour. Projecting into the hall at the ends of the hammer beams of the famous roof are great figures of angels holding shields of Old France quartered with England, which are magnificent specimens of the heraldic art of that luxurious age. Splendid as these noble shields still are, even when bereft of all their colouring, it needs but little imagination to picture them as they were when the roof was newly raised, all a glory of gules and azure and gleaming gold.

In another part of the palace of Westminster, on the ceiling bosses of St. Stephen's cloister, is to be found much interesting heraldry of Tudor times—crowned shields of Henry VIII's arms, gartered shields of Edward III, sacred heraldry such as shields of the Five Wounds and instruments of the Passion, Edward the Confessor's mythical arms, a spirited carving of the sickles and sheaves of Hungerford within a garter, and the arms and hat of Thomas Wolsey.

Another example of a cardinal's hat and shield-of-arms, which is of even greater interest because it is earlier than this, is to be seen in Southwark cathedral church, where, on a pillar in the south transept, is a big carved shield of the arms of Henry Beaufort, resplendent still with colour and gilding. Above it is the hat of the cardinal of Winchester with pendent cords and tassels treated in a way which shows that the convention of fifteen tassels a side for a cardinal had not become stereotyped in the fifteenth century. It will be noticed that the cardinal's arms are without the cadency mark with which (as we know from his privy seal) he differenced his arms of Beaufort.

The Inns of Court show less heraldry than might be expected. The most important architectural display (though it is of Tudor date and has been renewed) is over the gateway of Lincoln's Inn, where are three panels showing the lion of Lacy, the crowned and gartered arms of Henry VIII, and a shield within a garter of Sir Thomas Lovel. This group is dated 1518. And the old armorial glass in the halls of Gray's Inn, Lincoln's Inn and the Temple is worthy of note (though practically all of it is of post-mediæval date) both for its commemorative and its decorative value.

But in the Temple Church are three examples of early heraldic carving which will well repay careful study. The oldest of them is the shield on the well-known effigy in the nave which an obstinately persistent but erroneous tradition regards as a memorial of Geoffrey de Mandeville, that wicked earl of Essex who died excommunicate in 1144. This remarkable diapered shield, charged with three dancetty bars and strengthened with a finely designed escarbuncle, can never have belonged to a Mandeville. Whom the effigy represents it is hard to say. The soundest opinion seems to be that it is the monument of an unknown knight of King Henry III's time.

We are on little surer ground with the monument of a personage who bears on his shield a lion most vigorously carved in low relief. This beautifully executed charge has led most commentators to ascribe this effigy to William Marshall the younger, Earl of Pembroke (d. 1231), who did indeed bear a red lion on his parted shield of gold and green. But many men in the thirteenth century bore lions ; there is here nothing to show that the field was parted ; and it is on record that this earl of Pembroke was buried in Ireland. Why, then, should there be a memorial of him in the Temple Church? Furthermore the style of the work is of a later period.

Not till we come to the third of the Temple knights showing arms carved upon his shield can we speak a little more definitely. That bare-headed warrior with long and curled locks, his mailed hands joined in prayer and with three exquisitely designed water bougets on his broad shield, is beyond doubt a Roos of Hamlake of Edward I's time, but which of that famous north-country house it is can only be conjectured. The monument, says Hatton in his *New View of London* (1708), "was brought from York by Mr. Sergeant Belwood, recorder of that city, about the year 1682." Since then it has lain in the Temple Church. It is in many ways the most attractive thing there, but its association with the Temple is entirely fortuitous.

These notes, it is hoped, will have shown that even in the London of the 20th century much noteworthy armory of the middle ages still survives. He who studies it faithfully will have done something to purify his own taste. He will learn much about the mentality of those who achieved these fine things; and at the least he cannot but gain a lively respect for the artistic capacity of his forefathers.

E. E. DORLING.

London Glass.

The painted glass which is described in these volumes is neither considerable in quantity, nor, with rare exceptions, at all early in date. Considering the visitations that London has undergone, first from Puritan zeal and then from the Fire, this is not surprising. We know very little of what we have lost: it is certain that the City churches must have been rich in votive windows of the 15th century, but even in the pre-Fire churches practically nothing is left. Nor are we well informed as to how much St. Paul's, or the Abbey, possessed in the way of painted windows. We do know that Henry VIIth's Chapel had a series of scriptural types and anti-types, which, in some sort, served as a model for those at King's College, Cambridge: a half-figure of a prophet is all that remains. We also know that, over the water, Lambeth Palace chapel had a similar and contemporary series, put in by Abp. Morton, restored by Abp. Laud, destroyed by the Puritans, and again restored by the light of records in the 19th century. A window of five lights, probably the E. window, in the church of the Franciscan Observants at Greenwich contained thirty figures of kings and saints, but this, with the building itself, has long disappeared. There must also have been a vast quantity of heraldic glass in the halls of the Companies and, of course, in the great houses of the nobles. Glass of this kind was less offensive to the reforming spirits than that in the churches, and in fact more of it has survived. This branch of the art was the only one which never quite went out of demand, and by its help glass-painters eked out a precarious livelihood till the days of the Gothic revival.

The glass which actually remains can be classified into

English: (*a*) mediæval: ecclesiastical and secular.
(*b*) post-mediæval: ecclesiastical and secular.
Foreign: (*a*) made to English order.
(*b*) imported.

The only important pieces of English mediæval glass are at Westminster Abbey: seven panels of the 13th century are in the Jerusalem Chamber, all of New Testament subjects except one, which implies the existence of a window of the life of St. Nicholas. Three of the clearstory windows in the east of the apse have figures of saints very much made-up—and the two western towers have two similar made-up figures. That is really all. A little 14th-century glass found not long ago built up in Chelsea parish church, and a few 15th-century fragments—e.g. in St. Helen's, Bishopsgate, are hardly worth dwelling on. Of heraldic glass, perhaps the largest amount of pre-reformation material (*cir.* 1530) is at St. Andrew Undershaft.

English post-mediæval glass is more abundant. In fact, London offers a good field for the study of it. There are whole windows at Battersea parish church, at St. Andrew Undershaft, at St. Luke's, Charlton, at St. Leonard, Shoreditch: important pieces also at Stoke Newington. And the heraldic glass is very copious. Two fine examples from Staple Inn and St. Ethelburga's, Bishopsgate form the frontispieces to Vols. II and IV (West London and the City). The Inns of Court, particularly the Middle Temple, are rich in this. There is an appreciable amount (brought from Deptford) at Trinity Hospital, Mile End Road. A good specimen of the portrait on glass is at the Parish Clerks' Hall.

Of foreign glass made to English order the leading example is the east window of St. Margaret's, Westminster, which, though it has undergone many removals and much restoration, is still a splendid work. The glass made, in part at least, by Bernard van Ling for Lincoln's Inn Chapel, consisting of a series of prophets and apostles, with much heraldry, was badly damaged by an air-raid in 1915, but is still notable, and it is satisfactory to recall how much its restoration was aided by the photographs taken of it by the staff of the Commission before the havoc wrought by the German bomb. Similar sets of figures, intact, are in the chapels of Lincoln and Wadham Colleges at Oxford.

The imported glass includes one really magnificent example, the Jesse window from Mechlin at St. George's, Hanover-square. There is some, less good, from Rouen at St. John's, Westminster: both these are of the 16th century. Later is the east window at Trinity Hospital, Greenwich, which is Flemish. There are some figures at Morden College, and some panels in St. John's Chapel in the Tower.

In nearly all this glass, both English and foreign, there is a preponderance of enamel over pot-metal, i.e. of colouring painted *on* the glass, over colour that is in the substance of the glass. The extensive use of enamel, dating from the middle of the 16th century, is now held to have been a consequence of the destruction, by the French, of the glass-making centres in Lorraine, which were the principal purveyors of pot-metal glass.

M. R. JAMES.

ARCHITECTURE AND DECORATION IN LONDON FROM CHARLES II TO QUEEN ANNE.

In the concluding volume of the Commission's Inventory of the county of Essex, the opportunity was taken to place on record the general principles underlying the dating of the various buildings, both ecclesiastical and secular, included in the survey. An attempt was further made to draw some general conclusions applicable to the county as a whole, which might serve as a contribution to the wider study of English architecture and building-construction.

An inquiry, on similar lines, applied to the county of London, could not be expected to yield results of equal value, for not only is the area concerned of very restricted dimensions, but the conditions of life in the capital tended throughout mediæval and modern times towards a certain cosmopolitanism, which interrupted or diverted, to a greater or less extent, the normal course of social development and occasionally resulted in expressions which are in no true sense a reflection of national sentiment. As examples of this, one may recall the French elements in Westminster Abbey, the Cosmatesque work in the same building, examples of the pure Italian renaissance such as the Young tomb in the Rolls chapel, and the decoration of Henry VII's tomb at Westminster, and the pure Palladian building in Whitehall. On the other hand, the status of the capital would naturally lead to the erection in London, or its neighbourhood of a series of buildings of the first rank and expressive of the national style in its purest and most advanced form. Thus Westminster Abbey, in some aspects, is a supreme monument of English achievement, the Tower of London, the Temple Church, Westminster Hall, Henry VII's Chapel, the Middle Temple Hall, Wren's cathedral and other churches and Greenwich Hospital are each in their way the most notable examples of mediæval, Tudor, Elizabethan and Stuart buildings that survive in the country.

All these buildings, however, are well known and have been intensively studied; they are, furthermore, exactly dated and even the most meticulous survey can only expect to record some hitherto unnoticed detail or add some sidelight on their construction.

The minor ecclesiastical and domestic architecture of the capital has also received perhaps more than its full measure of attention. The mediæval churches, the lesser works of Wren, the larger and smaller houses of London, have all been the subject of numerous works and innumerable fugitive papers, and it would appear that only in one direction can anything useful be added to the literature of the subject, and this addition can only be in the nature of a collation of already known, but somewhat scattered, facts.

The vast majority of the scheduled examples of domestic architecture in London date from the close of the 17th or the beginning of the 18th century, and an equally large number of houses was built in the succeeding or early Georgian period. It is here that the problem has frequently arisen as to which side of the terminal year of the Commission's reference—1714—a given example is to be placed, for while there was a very definite change in style which corresponded sufficiently closely to the passing of the Stuart and the advent of the Hanoverian dynasty, it is obvious that the transition cannot be tied down to a single year. In view of this difficulty, an account of the evolution of the various minor features, on which the Commission's judgment has been based, may not be without value and may serve as a rough guide to others for the dating of the smaller domestic architecture of this period.

It must, however, always be borne in mind that the precise application of the following particulars is only possible in the immediate neighbourhood of the capital, and that, while the sequence of development is generally maintained throughout the country, the further the distance from London the later in date does the whole sequence become. Thus in a town like Shrewsbury, houses of Queen Anne type were being built as late as 1730, while in the north of England there are instances of early 18th-century dated houses and cottages which are hardly distinguishable from buildings of the Jacobean period.

In London houses the most noticeable detail of late 17th or early 18th-century buildings is the wooden eaves-cornice, which is in constant and almost universal use from the Restoration to, approximately, the death of Queen Anne. The cornice is commonly of deep projection with heavy modillions, and the roof in most examples is brought out to the face of the top member to provide a drip for rain-water. In the first of these particulars it is readily distinguishable from the eaves-cornices not uncommonly used late in the 18th century, which are of meagre projection and are generally dentilled. In the large majority of cases in London the original eaves-cornice has given place to a later brick parapet (to accord with the Act of 1707) which is often, materially, indistinguishable from the earlier brickwork below it. The latest dated examples of the eaves-cornice in London itself would appear to be Queen Anne's Gate, Westminster, 1704, and Cheyne Row, Chelsea, 1708. The wooden eaves-cornice was prohibited by Act of Parliament in 1707, but this applied only to London and Westminster and the area within the bills of mortality, and the practice lingered on in suburban parishes.

The windows of the period are equally, if not so noticeably, indicative of date. The windows of the early and middle parts of the 17th century were fitted with solid frames, and divided by a single mullion and transom. After the Great Fire (1666) this form was generally abandoned, except to light the staircase, and its place taken by box-frames with double-hung sashes, set flush with the external face of the wall. A good example of the two forms used side by side, the earlier form to light the staircase and the later form to light the chambers, is to be seen in King's Bench Walk, Temple. The double-hung sash has, of course, subsisted to our own day, but the box-frames were set back from the face of the wall in obedience to an ordinance of 1708 to protect them from the weather, an ordinance which was not, however, generally obeyed till some twenty years later. The form of the window-openings is also of interest; the square head, often with the flat arch of rubbed brick, is almost universal for the fronts of houses down to the close of Queen Anne's reign. This was evidently considered the correct architectural form, but frequently in the same house the segmental-arched head appears in the less conspicuous positions, such as the basement and the back of the house, as a concession to economy or more logical construction. At the beginning of the Georgian period the fashion changed, and from thence onwards window heads both at the front and back of the house are commonly, though not invariably, segmental.

Among other external features, supplying some evidence of date, the type of brickwork-bond used is of some value. The change from the use of English bond to that of Flemish bond would appear to coincide fairly closely in London with the Great Fire. Thus the W. tower of All Hallows Barking, built in 1658–9, is in English bond, while the brickwork at the Skinners', Brewers' and Stationers' Halls, all built about 1670, is in Flemish bond. The transition, between the two forms, is perhaps represented by the mixed bond at St. Mary le Bow (begun 1670) and of the Horse Armoury at the Tower, though the latter building is not exactly dated.

The form of the doorways and door-heads is not equally well defined. In the more sophisticated examples they form an architectural composition which varied with the whim of the individual architect and, within certain limits, cannot be exactly dated. One form of hood, commonly called the shell or lunette hood, is, however, more characteristic and was a favourite feature of domestic architecture of the reign of Queen Anne. It consists of a semi-domical hood with the open side outwards, the soffit being decorated with a large shell or other ornament. An early and undeveloped form may be seen at the Manor House, Eltham, assigned to *c.* 1695, where it is combined somewhat awkwardly with a flat hood.

The chief internal features of a house of this period to which attention must be called are—(*a*) the staircase, (*b*) panelling, (*c*) the fireplace, and (*d*) foliage and other decoration of the ceilings and overmantels.

(*a*) During the second half of the 17th century the form and decoration of the staircase seems to have undergone little alteration; its features are the fairly heavy turned or twisted baluster, moulded raking strings enclosing the ends of the stairs and square newels with or without terminal decorations. Under Queen Anne, a new form of string, called the cut string, was introduced; it is notched for each stair the tread of which is run out beyond the face of the string and a carved or shaped bracket applied under the projecting end. The earliest cut strings encountered in London are perhaps those in Queen Anne's Gate (probably begun 1704) and Roehampton House (1710–12), but it is obviously impossible to be quite certain that the date of the staircase is the same as that of the building of the house. The straight or close string survived, in isolated examples, to a much later period, and indeed the cut string was not commonly used for subsidiary or service staircases until well into the Georgian period. The introduction of the cut string was accompanied by an attenuation and multiplication of the baluster. Staircases of the 17th century seldom have more than one baluster to each stair; under Queen Anne, two was a common number, while in the Georgian period three balusters to each stair became common. Coinciding also with the close of Queen Anne's reign came the general adoption of the newel in the form of a classical column and the termination of the handrail in a spiral curve, at the foot of the stairs.

(*b*) The panelling of the late Stuart period is of fairly uniform character, the old Jacobean wainscot in small almost square panels, giving place, after the Restoration, to a diametrically opposite treatment, in which the wall surface is divided by the dado-rail into two unequal parts with a single range of tall panels above, and a smaller range below the moulding. This panelling is, generally, either plain, ovolo-moulded or with bold projecting mouldings, called bolection-mouldings. The same treatment is observable in the doors, which, in this period, commonly have two large panels only. In place of the elaborate overmantels of the preceding age the space above the fireplace is generally occupied only by a large raised panel often filled with a painting. The last years of Queen Anne and the beginning of the Georgian period are marked by a reduction in the size of the panels, particularly in the doors, which are generally of six panels, and the common abandonment of the bolection-moulding.

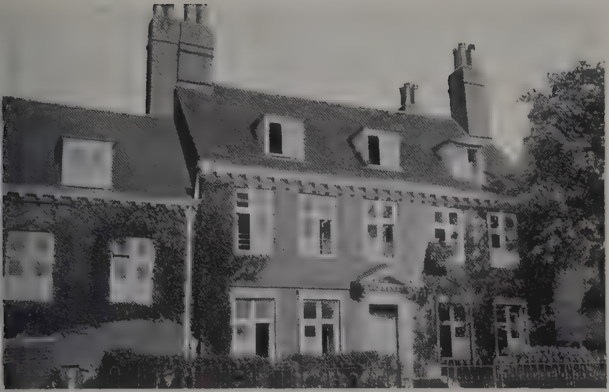
(*c*) The most typical form of fireplace in the late Stuart period is that possessing a plain boldly moulded surround, of wood, stone or marble, to the opening. These continue throughout the period, but in the reign of Queen Anne partly gave place to a flat surround, generally of marble, with a head shaped in simple curves and with plain panels marked out by sunken grooves. This type is largely confined to the reign of the last Stuart sovereign, and was superseded in the Georgian period by the elaborate wood or marble surrounds with columns, entablatures, carved heads and swags.

(*d*) The general style of carved or modelled decoration for overmantels and ceilings underwent a marked change about the same time. The school of wood carvers and plaster modellers, which had such ample opportunities for development after the Great Fire of 1666, produced a full-bodied type of decoration which was massed architecturally in its outlines, all tendency to straggle being sternly repressed. This restraint was largely abandoned with the coming of the Georgian period, the carving becomes thin and somewhat meagre, providing a natural transition between the robust work of the earlier age and the imported styles of Louis XV and Pompeii which held the field during the latter part of the 18th century.

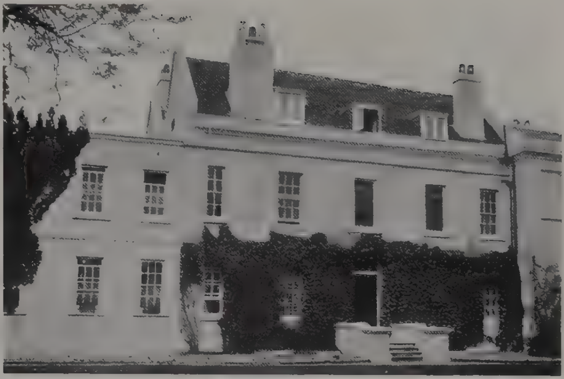
A consideration of the foregoing notes will confirm the wisdom of the decision to fix the terminal date of the Commission's inquiries at the death of Queen Anne. No other date would have been more than a purely arbitrary limit, whereas the year 1714 forms a definite and convenient central point for the very real change which was then operating both in architecture and the decorative arts.

A. W. CLAPHAM.

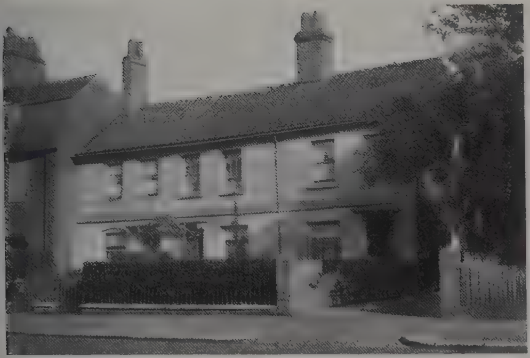
SECULAR BUILDINGS



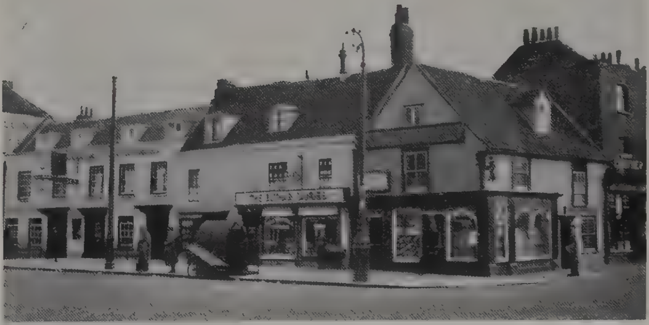
LEWISHAM: (6) THE VICARAGE, *c.* 1692–3.



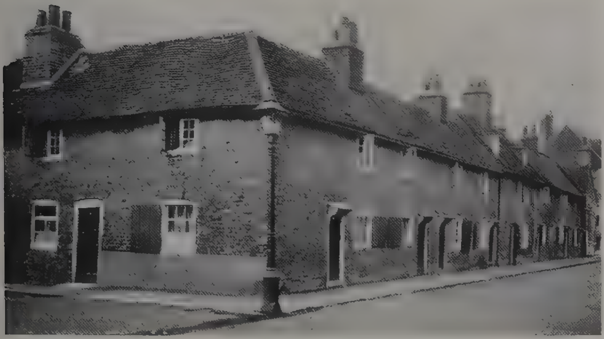
LEWISHAM: (7) PENTLAND HOUSE, probably early 18th-century.



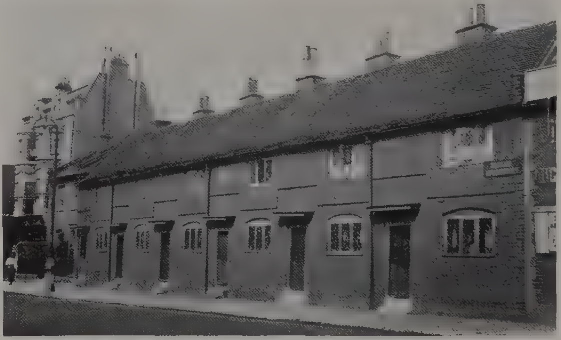
WOOLWICH: (8) Nos. 29, 31 and 33 COURTYARD, ELTHAM, late 17th or early 18th-century.



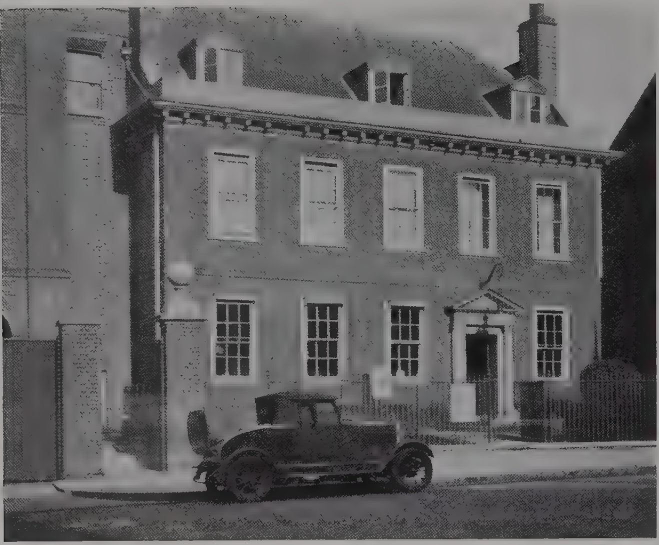
WOOLWICH: (9) Nos. 80, 82 and 84 HIGH STREET, ELTHAM, late 17th or early 18th-century.



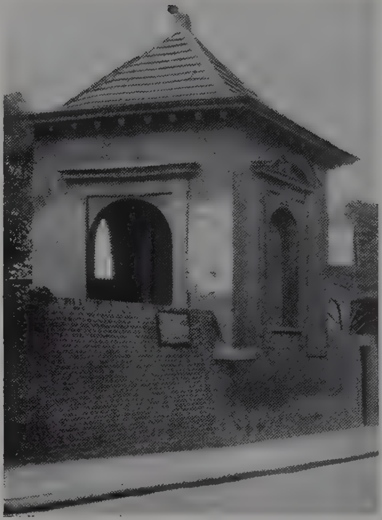
WOOLWICH: (18) RANGE OF COTTAGES, POUND PLACE, ELTHAM, late 17th or early 18th-century.



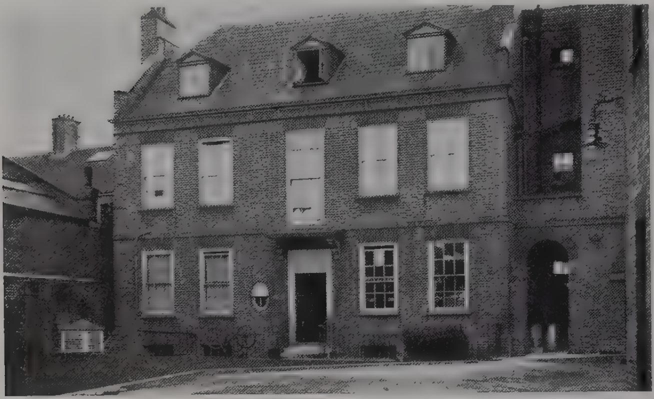
WOOLWICH: (14) PHILPOT ALMSHOUSES, ELTHAM, late 17th or early 18th-century.



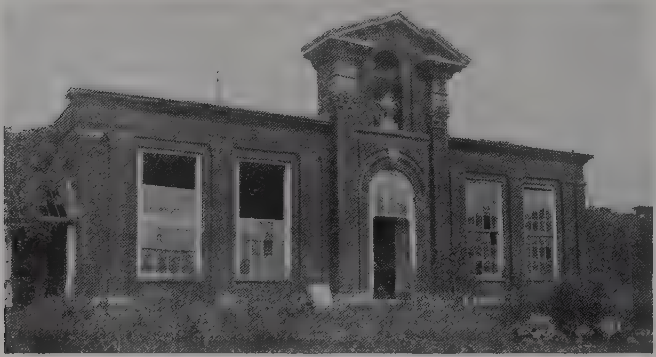
WOOLWICH : (12) ELTHAM HOUSE, early 18th-century.
S. Front.

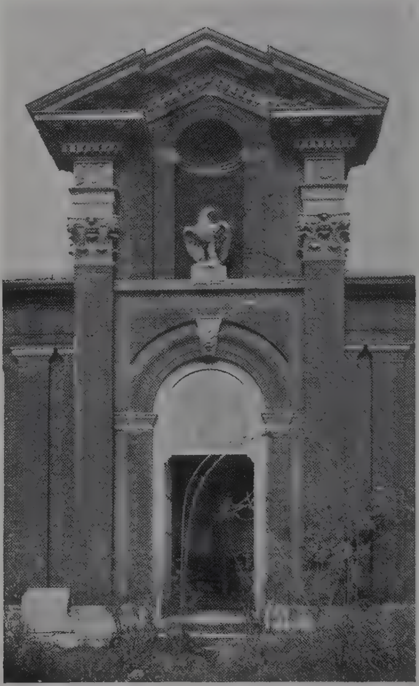


GREENWICH : (22) THE GRANGE, CROOM'S HILL.
Summer House, 17th-century.

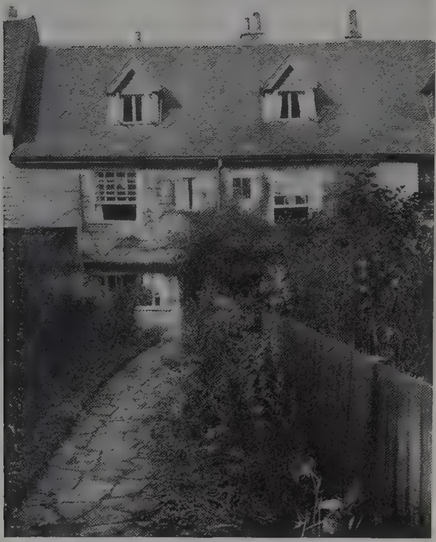


WOOLWICH : (12) ELTHAM HOUSE, early 18th-century.
N. Front.

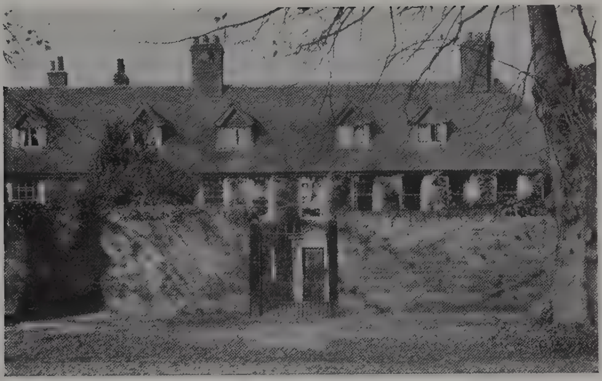




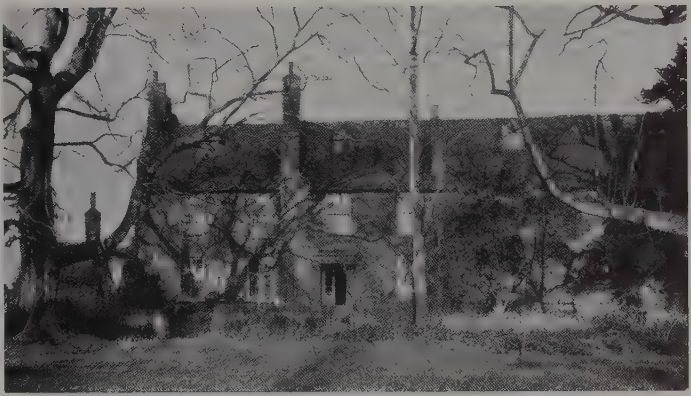
WOOLWICH : (12) ELTHAM HOUSE. Garden House, early 18th-century.



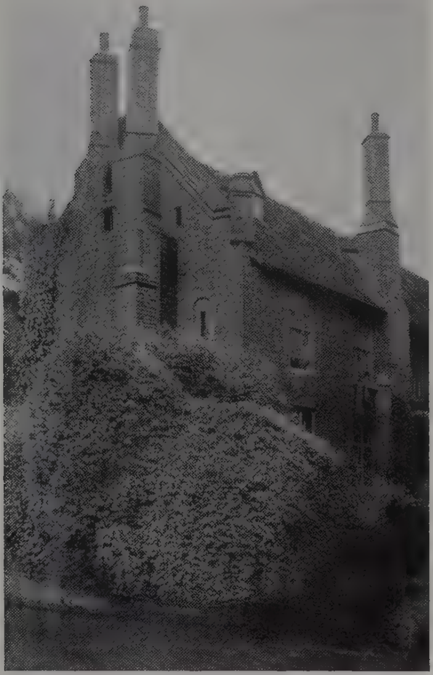
WOOLWICH: (4) ELTHAM PALACE.
No. 34 Courtyard, probably early 16th-century.



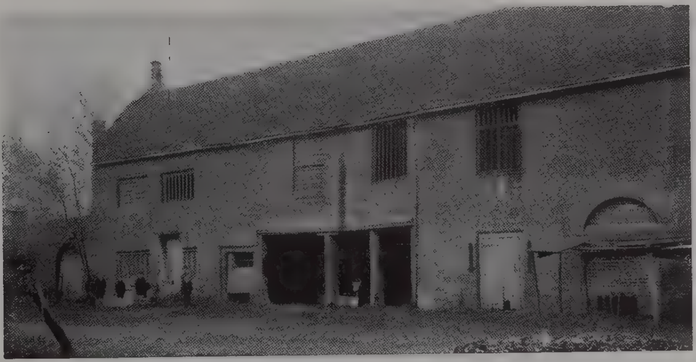
WOOLWICH: (4) ELTHAM PALACE.
No. 32 Courtyard, reconstructed, early 18th-century.



WOOLWICH: (5) WELLHALL, ELTHAM, *c.* 1568.
S. side.

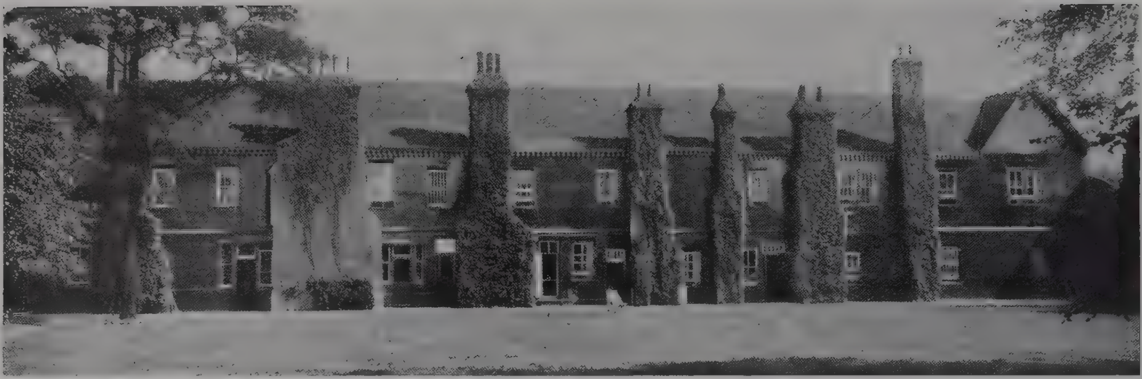


W. end.

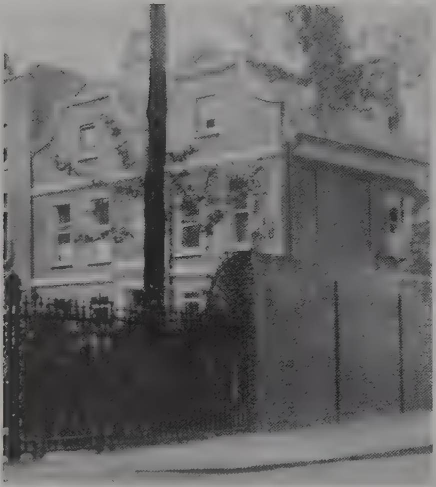


N. side.

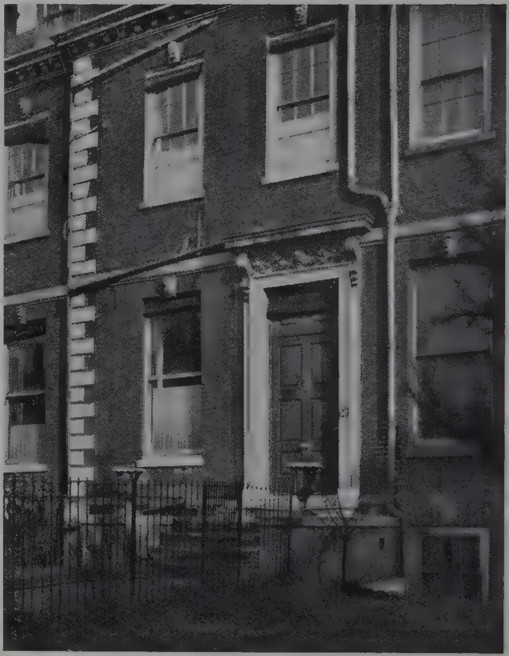
WOOLWICH: (5) WELLHALL, ELTHAM, *c.* 1568.



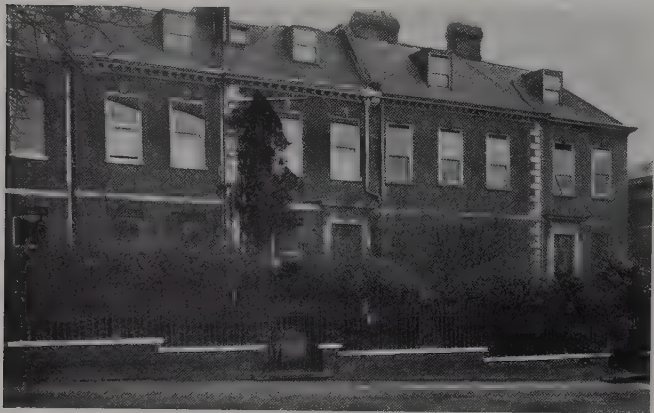
HACKNEY: (3) BROOKE HOUSE, late 16th-century and later.
W. Front.



BETHNAL GREEN: (2) NETTESWELL HOUSE, late 17th-century.
S. Front.

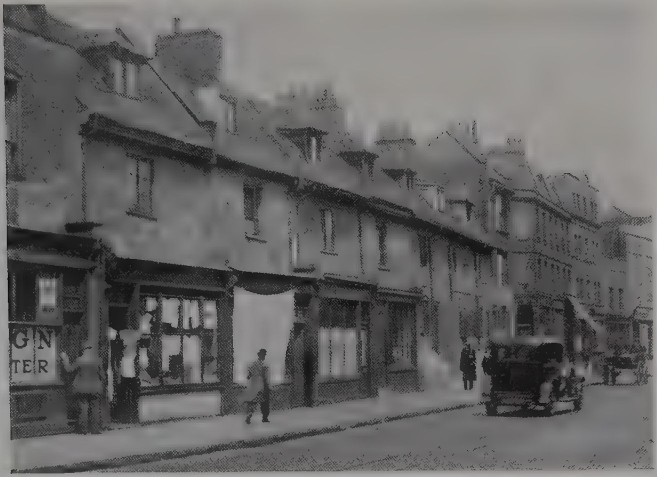


Doorway in W. Front.

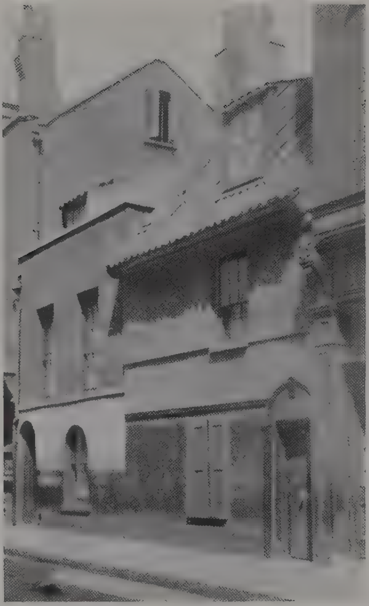


W. Front.

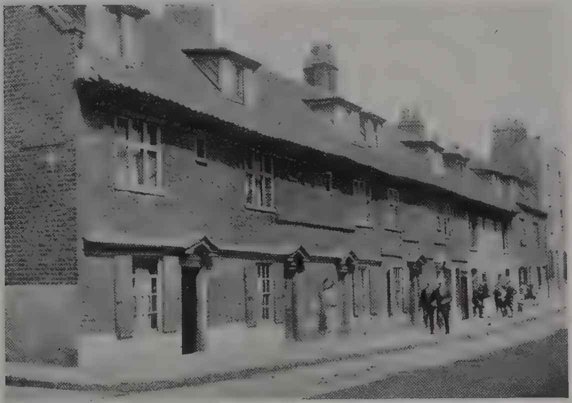
LEWISHAM: (8) SPENCER HOUSE and PERCEVAL HOUSE, *c.* 1690.



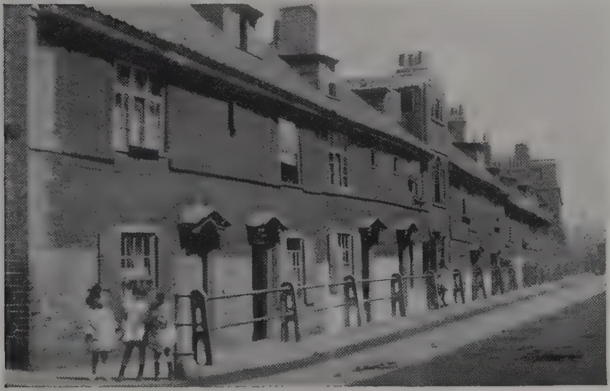
BETHNAL GREEN: (4) HOUSES IN CAMBRIDGE ROAD, late 17th-century. E. Front.



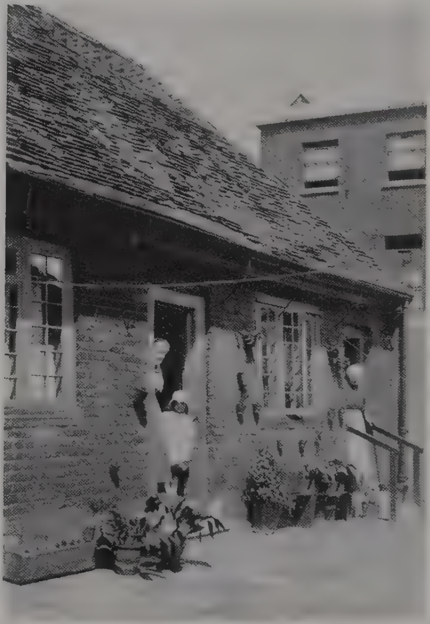
STEPNEY: (28) No. 22 CANNON STREET ROAD, *c.* 1700.



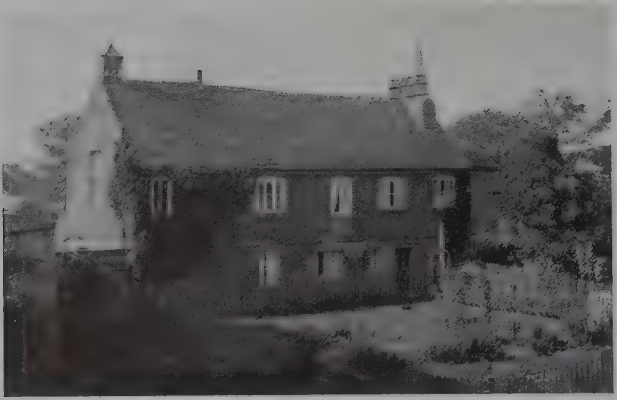
STEPNEY: (27) Nos. 134–143 PENNINGTON STREET, *c.* 1678.



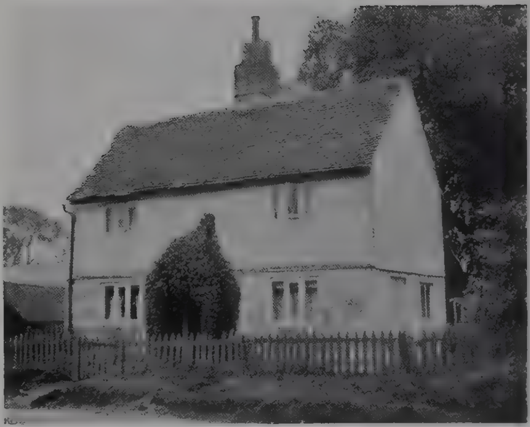
STEPNEY: (27) Nos. 110–122 PENNINGTON STREET, *c.* 1678.



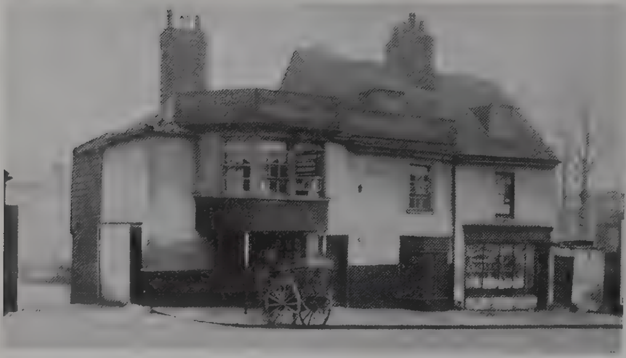
POPLAR: (4) BOW LANE ALMS-HOUSES, 1686.



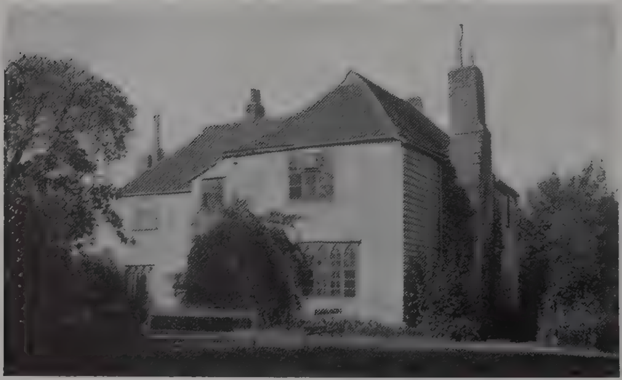
WOOLWICH: (11) CLIEFDEN HOUSE.
Stables, early 18th-century.



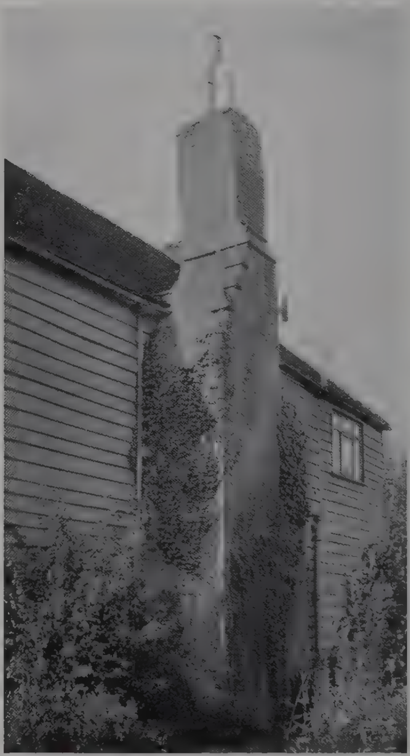
WOOLWICH: (19) PIPPIN HALL FARM.
Mid 17th-century.



GREENWICH: (36) HORSE AND GROOM INN.
Mid 17th-century.

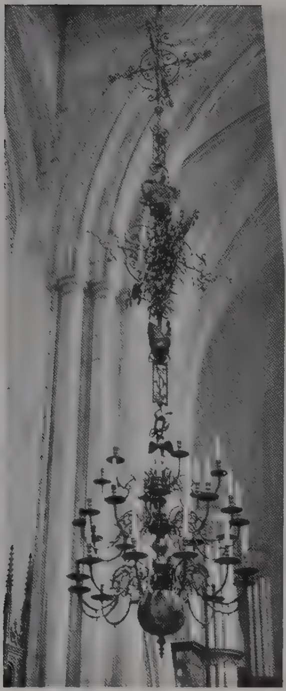


Exterior.



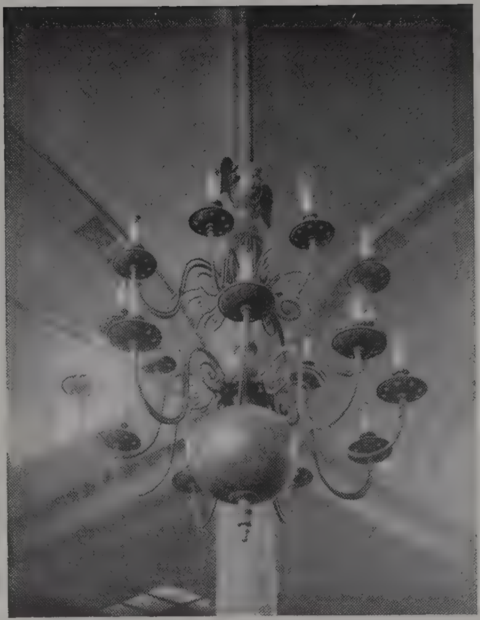
Chimney-stack.

LEWISHAM: (15) BELLINGHAM FARM, late 16th or early 17th-century.



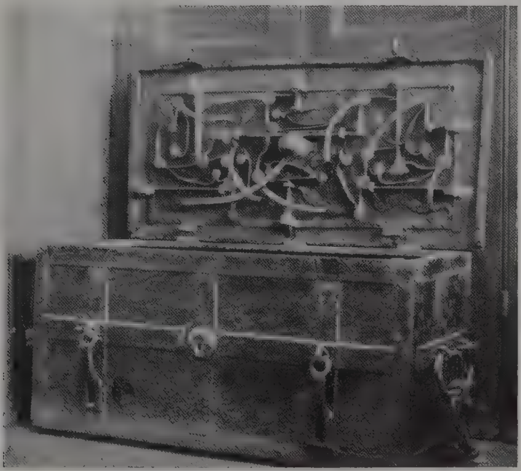
SOUTHWARK: (1) CATHEDRAL.

Candlelabrum, 1680.



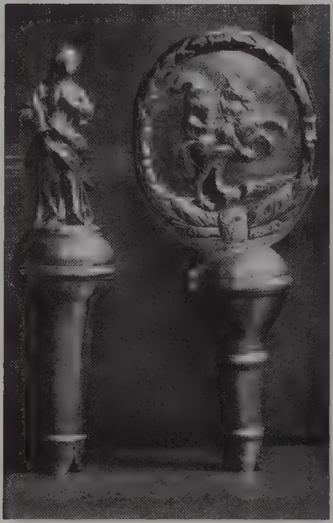
BERMONDSEY: (1) ST. MARY MAGDALENE.

Candlelabrum, 1699.



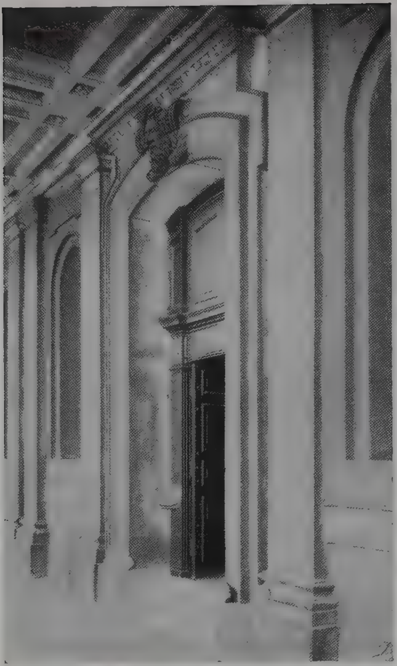
SOUTHWARK: (3) CHRIST CHURCH.

Late 16th-century chest.



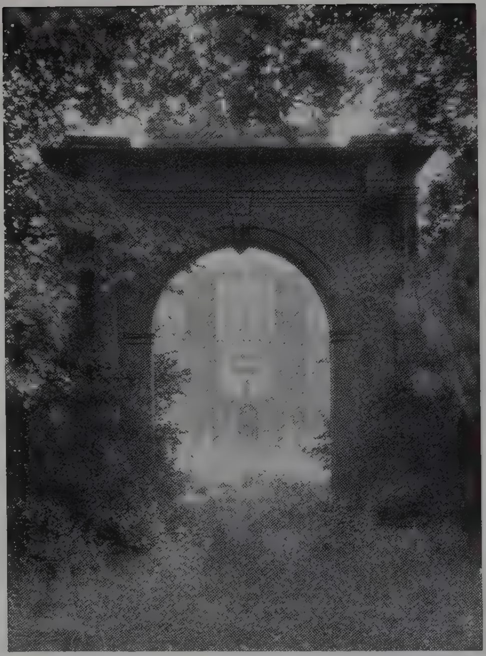
STEPNEY: (2) ST. JOHN, WAPPING.

Beadle's Staves, 1706-1709.



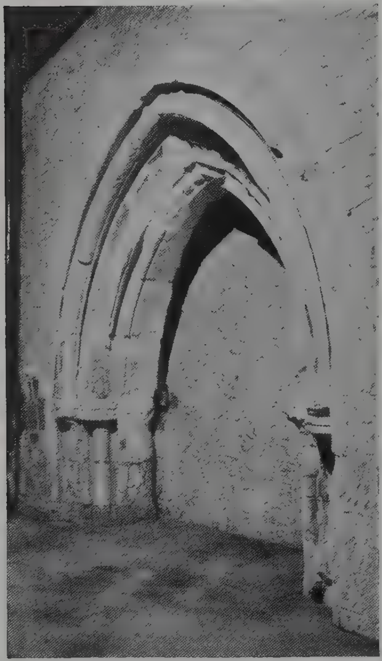
GREENWICH: (6) ROYAL HOSPITAL.

King William Block, Doorway in N.E. Pavilion.



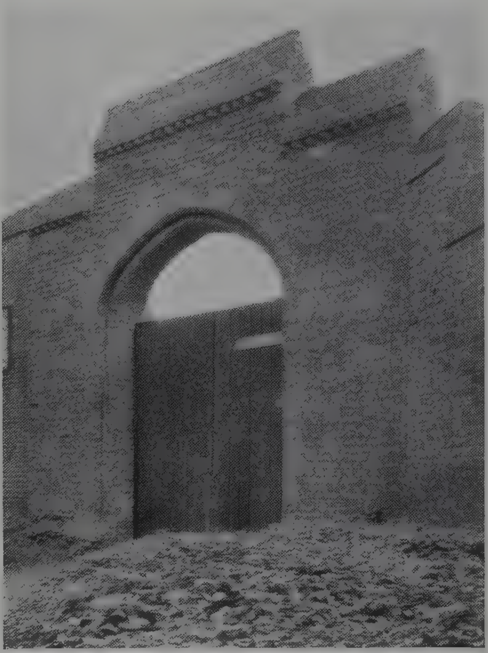
GREENWICH: (9) CHARLTON HOUSE.

Gateway in garden, 17th-century.



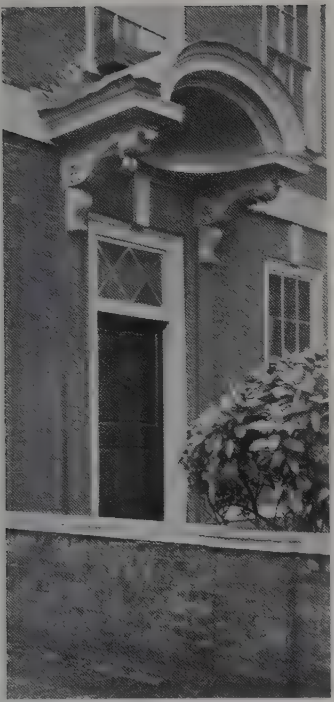
SOUTHWARK: (4) REMAINS OF WINCHESTER HOUSE.

Doorway, *c.* 1340.

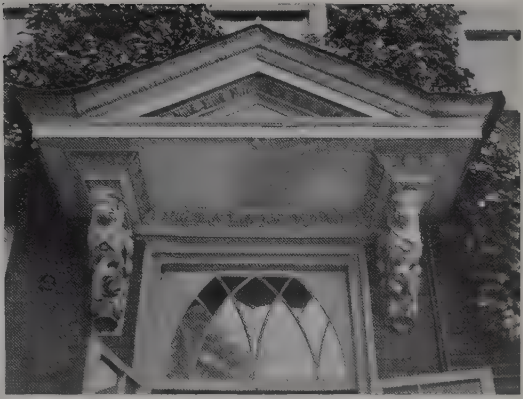


WOOLWICH: (4) ELTHAM PALACE.

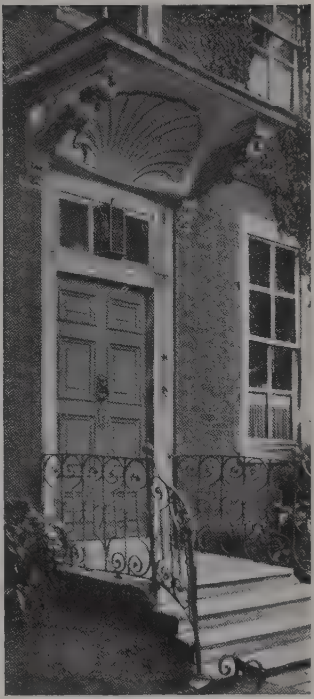
The Tilt-Yard Gate, early 16th-century.



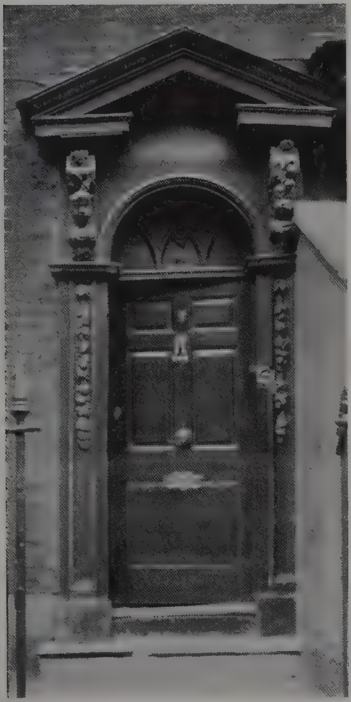
GREENWICH: (10) MORDEN COLLEGE, 1695–1702.
W. Front, side doorway.



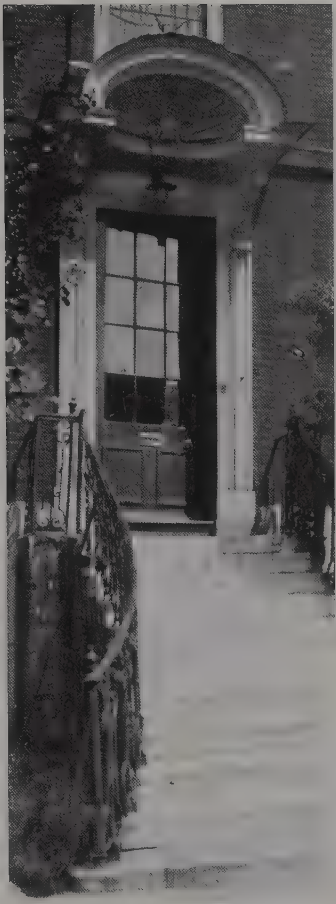
GREENWICH: (20) MANOR HOUSE, Croom's Hill.
Hood of back doorway, *c*. 1697.



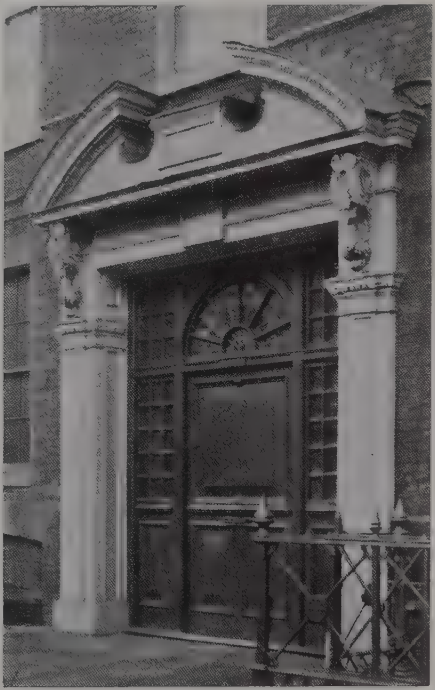
GREENWICH: (20) MANOR HOUSE, Croom's Hill.
Front doorway, *c*. 1697.



STEPNEY: (20) No. 7 GT. ALIE STREET.
c. 1700.

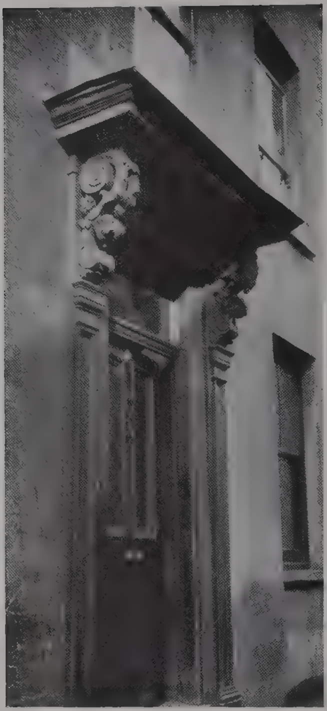


STEPNEY: (13) No. 37 STEPNEY GREEN.
c. 1700.

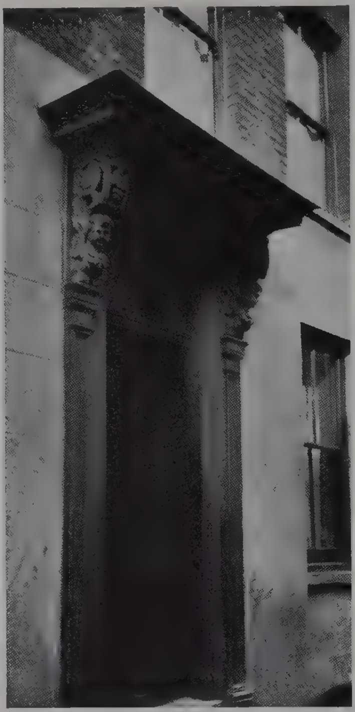


BERMONDSEY: (3) REMAINS OF ST. THOMAS' HOSPITAL.
Doorway to Treasurer's House, 1702–3.

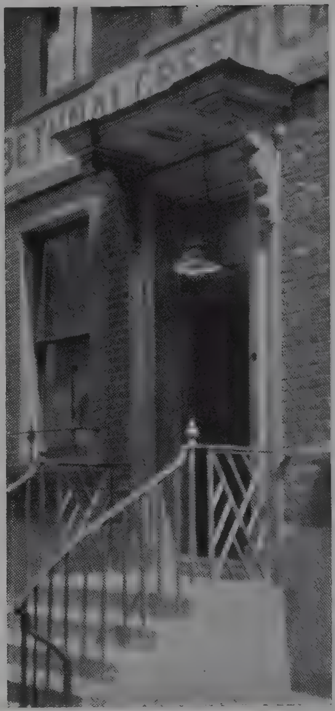
SECULAR DOORWAYS, late 17th or early 18th-century.



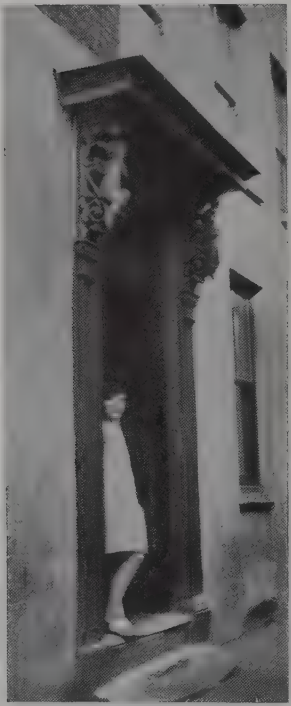
GREENWICH: (42) No. 23 ALBURY STREET.



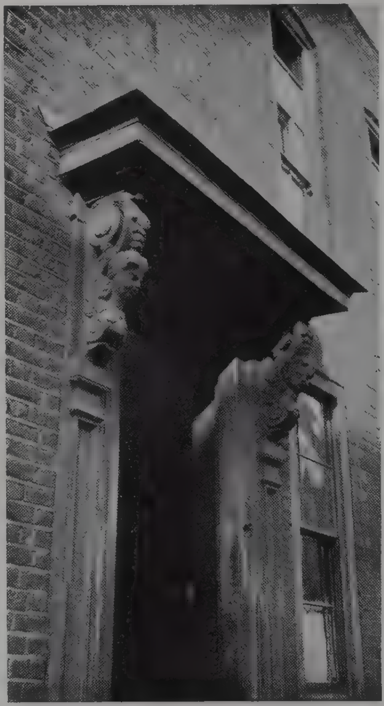
GREENWICH: (42) No. 25 ALBURY STREET.



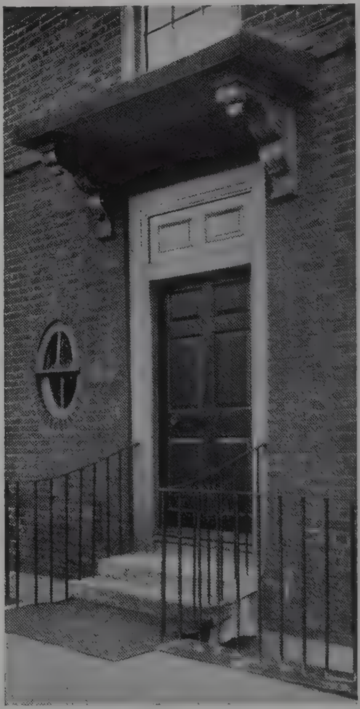
BETHNAL GREEN: (3) No. 18 VICTORIA PARK SQUARE.



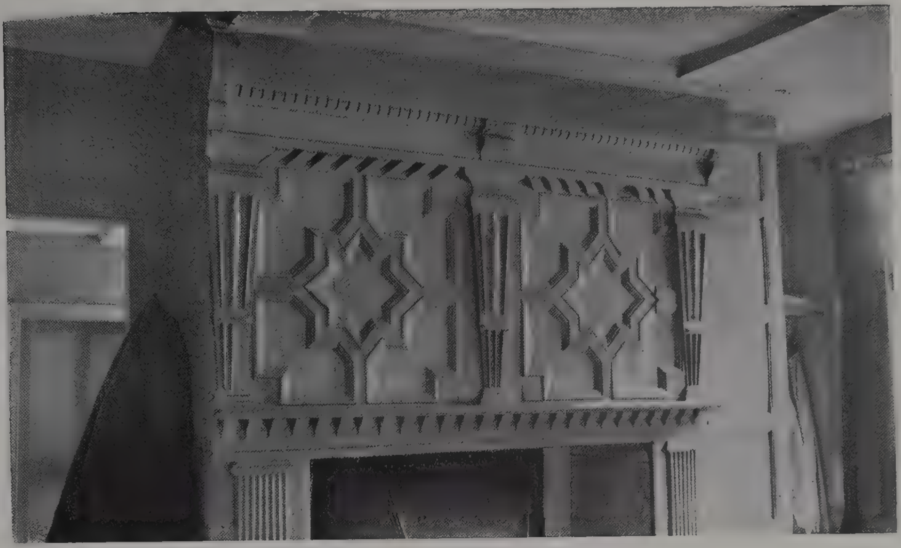
GREENWICH: (42) No. 27 ALBURY STREET.



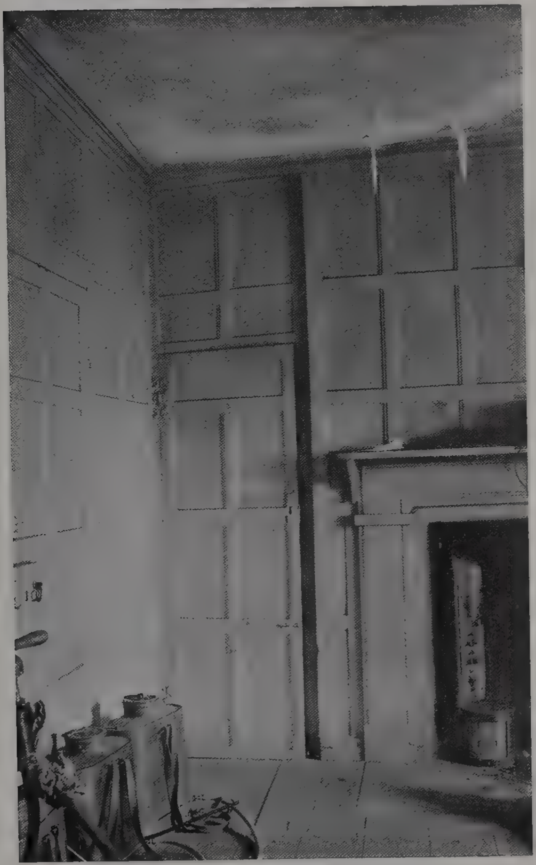
GREENWICH: (43) No. 31 ALBURY STREET.



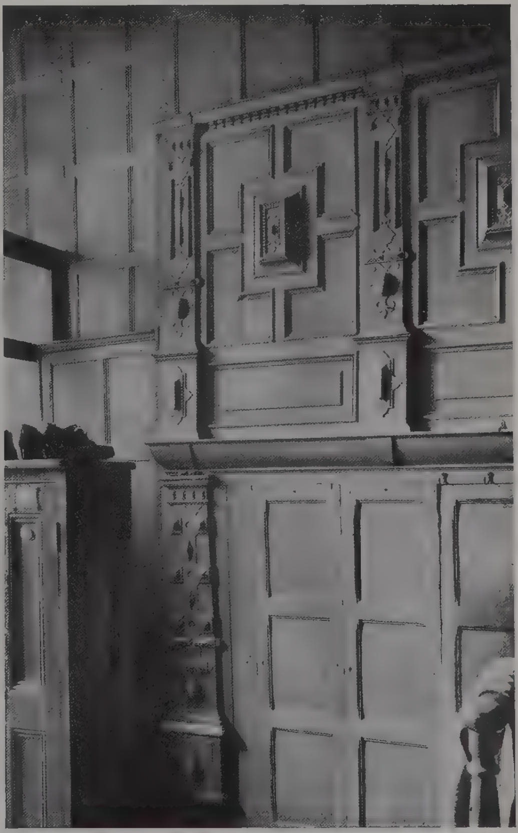
WOOLWICH: (12) ELTHAM HOUSE.
Back doorway.



GREENWICH: (21) THE PRESBYTERY.
Room S. end, 1st floor.

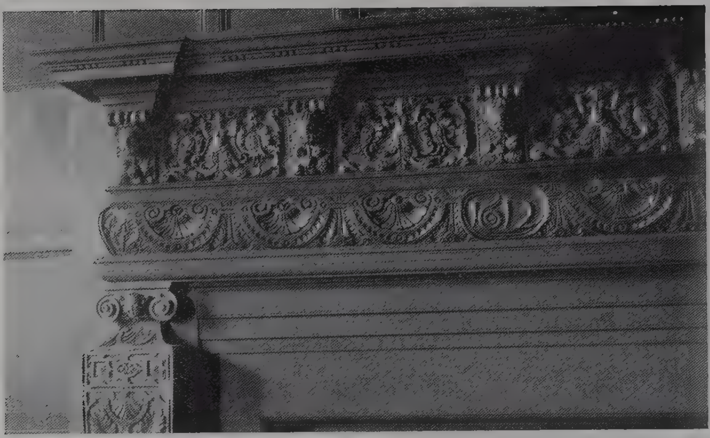


LEWISHAM: (15) BELLINGHAM FARM.
Room in S. wing, 1st floor.

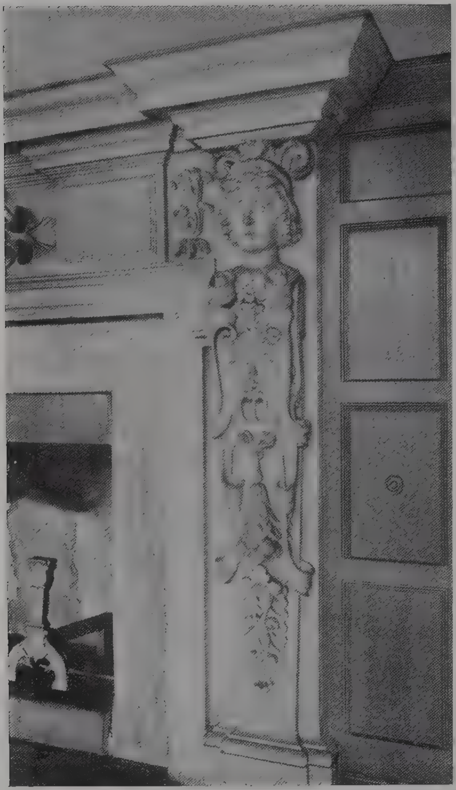


WOOLWICH: (6) ELTHAM LODGE.
Small room E. of secondary staircase.

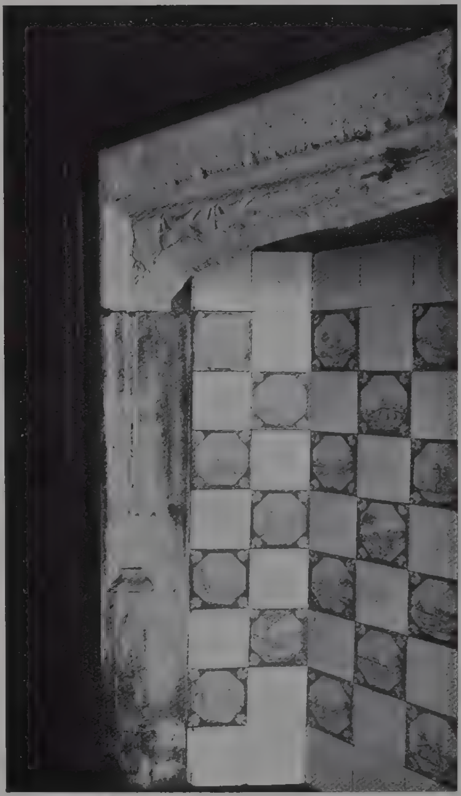
DETAILS OF FIREPLACES.



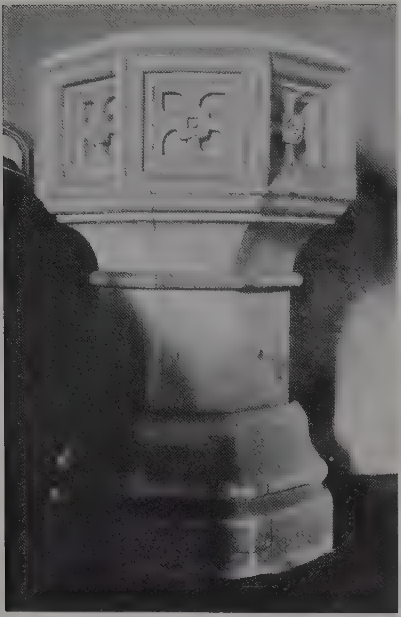
GREENWICH: (9) CHARLTON HOUSE.
Fireplace in Library, dated 1612.



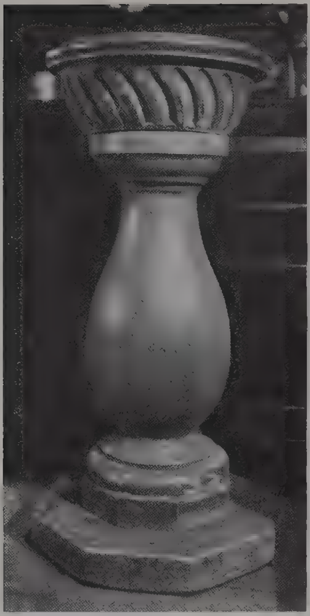
GREENWICH: (9) CHARLTON HOUSE.
Fireplace in Dining Room, early 17th-century.



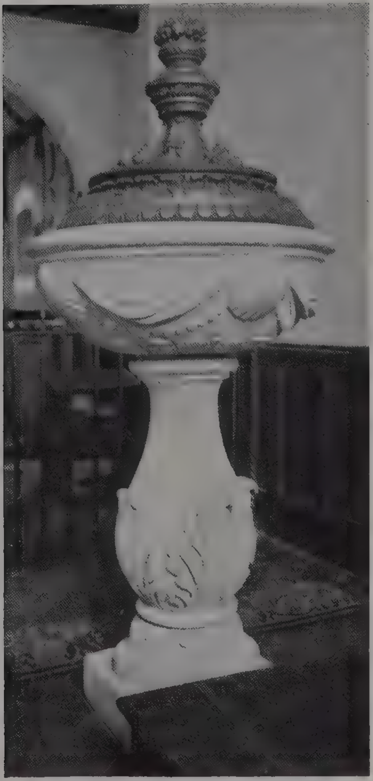
WOOLWICH: (10) THE GREYHOUND INN.
Fireplace, mid 16th-century.



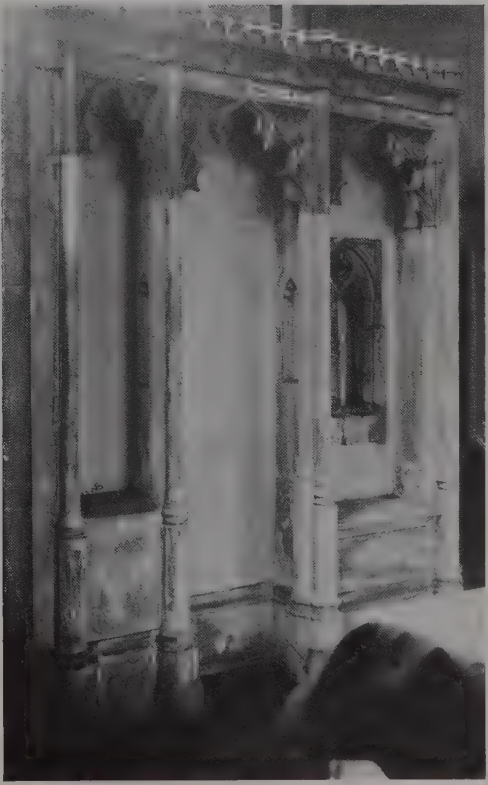
STEPNEY: (8) TOWER OF LONDON.
St. Peter ad Vincula. Font, early 16th-century.



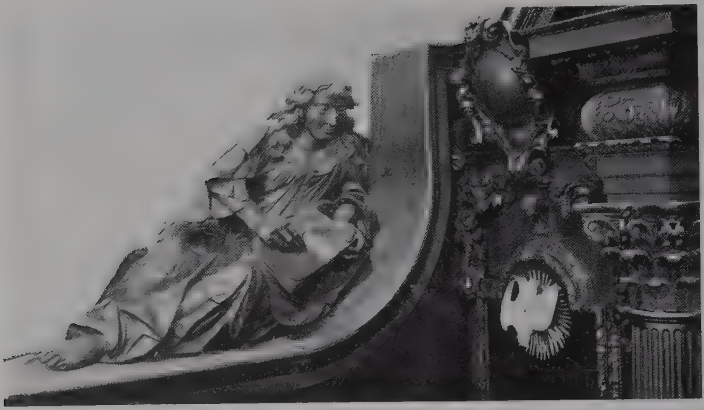
GREENWICH: (1) ST. ALFEGE.
Font, early 18th-century.



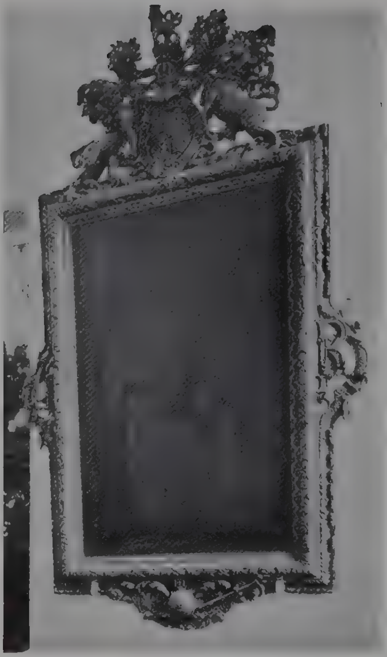
GREENWICH: (3) ST. LUKE, CHARLTON.
Font, 17th-century.



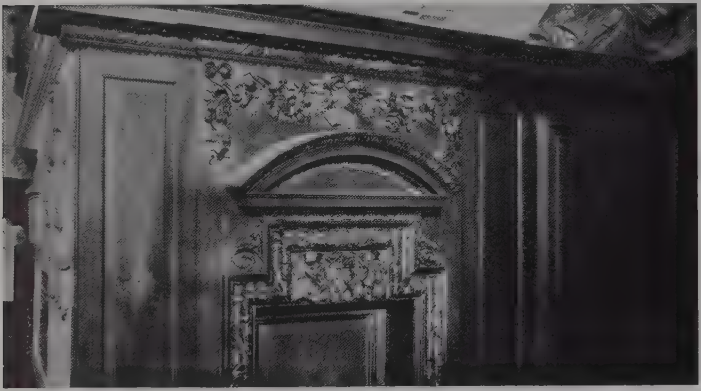
CAMBERWELL: (1) ST. GILES.
Piscina and Sedilia, late 14th-century.



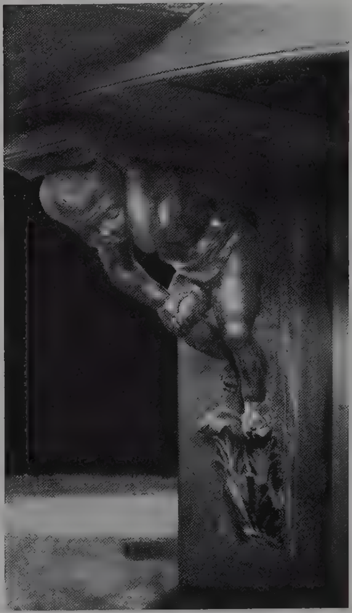
GREENWICH: (2) CHURCH OF ST. NICHOLAS, DEPTFORD.
Figure of St. John, N. side of Chancel, late 17th-century.



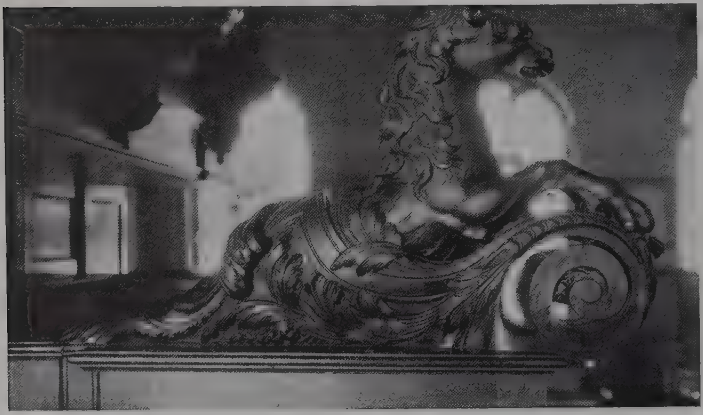
GREENWICH: (2) CHURCH OF ST. NICHOLAS, DEPTFORD.
Painting of Queen Anne, early 18th-century.



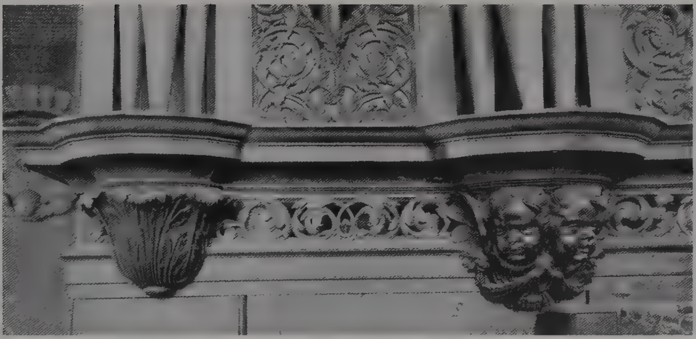
GREENWICH: (2) CHURCH OF ST. NICHOLAS, DEPTFORD.
Panelling and doorway N. side of Chancel, late 17th-century.



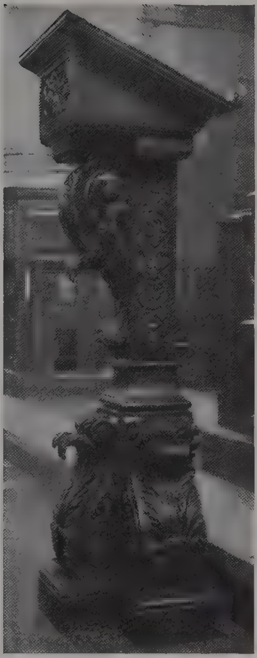
GREENWICH: (2) CHURCH OF ST. NICHOLAS, DEPTFORD.
Figure on pulpit, late 17th-century.



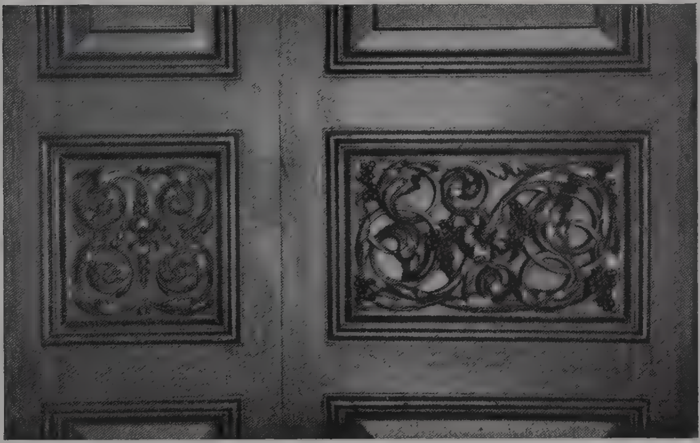
GREENWICH: (1) CHURCH OF ST. ALFEGE.
Beast on Royal Pew, early 18th-century.



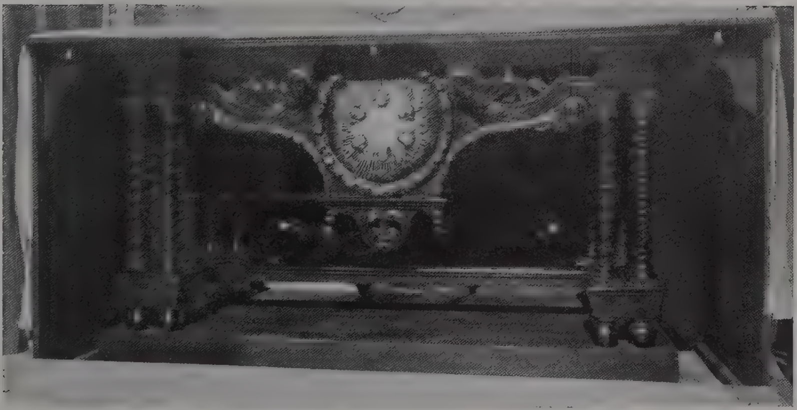
STEPNEY: (8) THE TOWER OF LONDON.
Chapel of St. Peter ad Vincula. Detail of Organ-case, *c*. 1676.



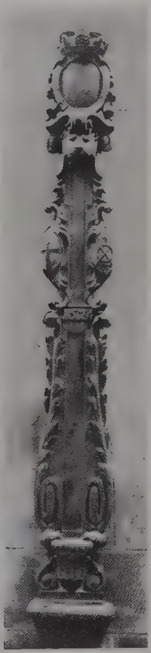
BERMONDSEY: (2) CHURCH OF ST. MARY, ROTHERHITHE.
Lectern, late 17th or early 18th-century material.



GREENWICH: (10) MORDEN COLLEGE, 1695–1702.
Carved panels in W. doors of Chapel.



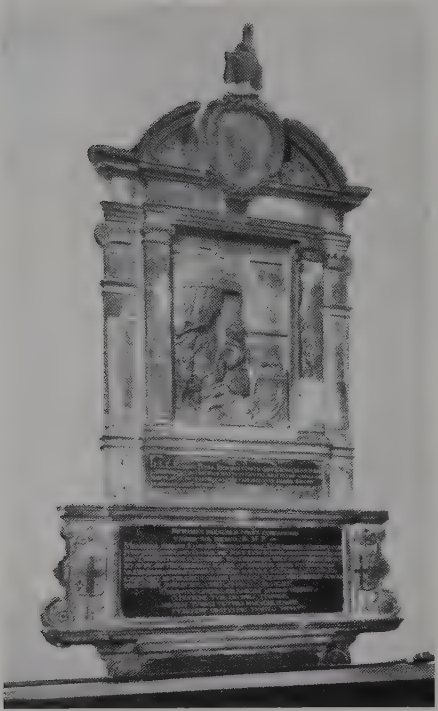
Communion Table, early 18th-century.



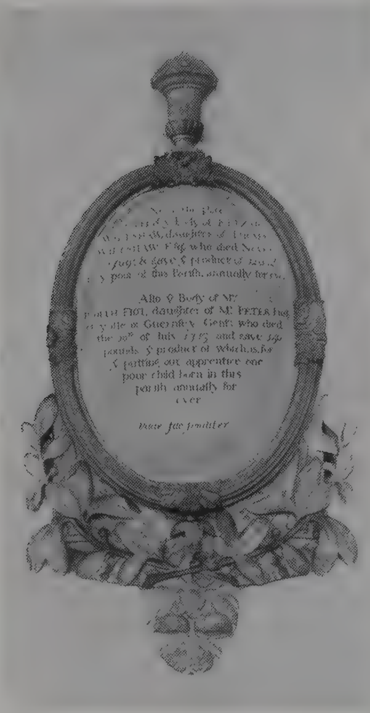
Sword-rest, dated, 1674.

SOUTHWARK: (1) SOUTHWARK CATHEDRAL.

FUNERAL MONUMENTS.

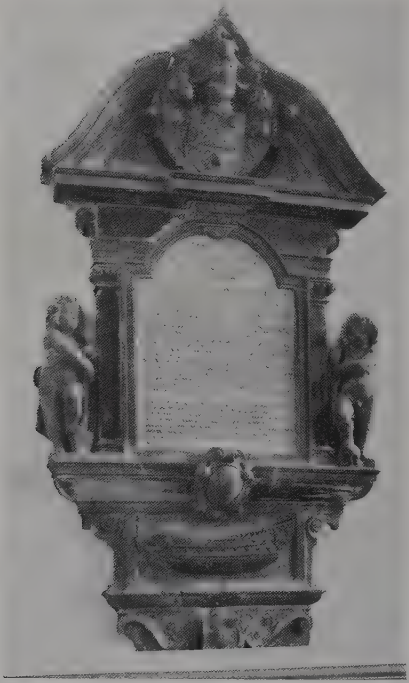


(1) to Roger Boyle, 1615.

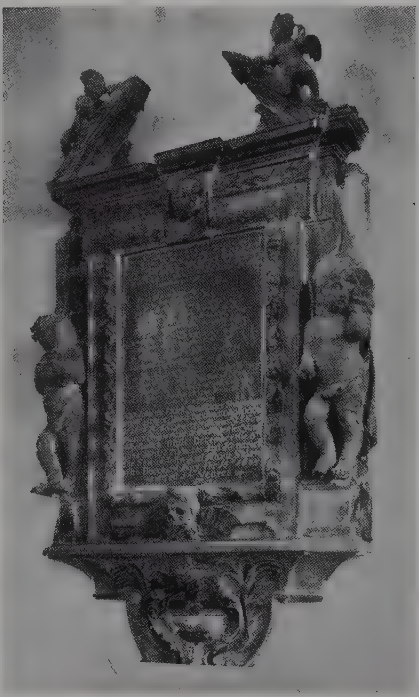


Also ỳ Body of Mrs
the 20th of July 1715 and gave 150
pounds ỳ product of which is for
ỳ putting out apprentice one
poor child born in this
parish annually for
ever

(6) to Elizabeth Wiltshaw, 1709.



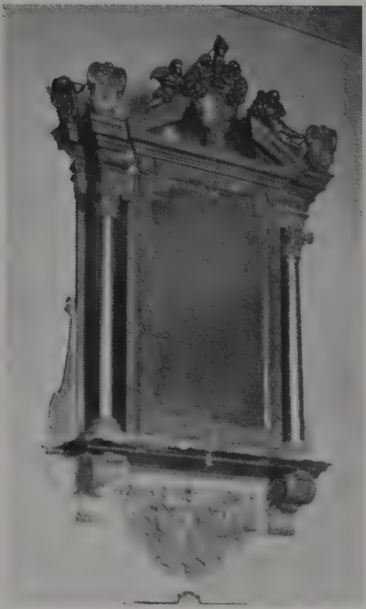
(4) to Peter Pett, 1652.



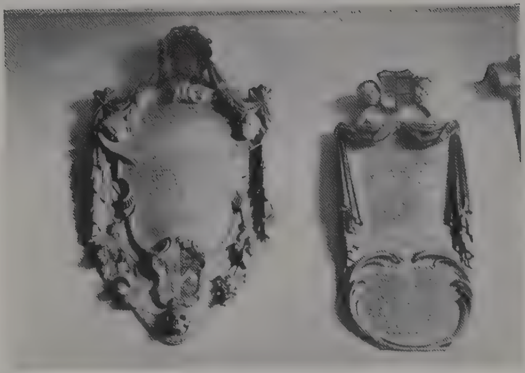
(5) to Jonas Shish, 1685.

GREENWICH: (2) PARISH CHURCH OF ST. NICHOLAS, DEPTFORD.

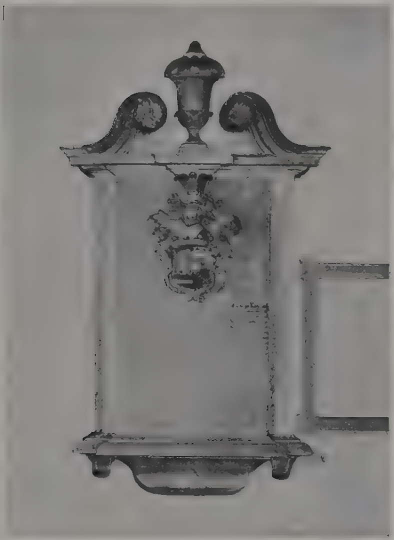
FUNERAL MONUMENTS.



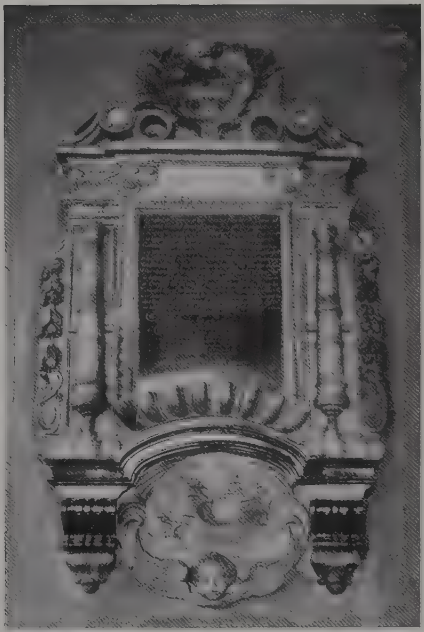
BERMONDSEY: (1) ST. MARY MAGDALENE.
(1) to William Casteil, 1681.



GREENWICH: (2) ST. NICHOLAS, DEPTFORD.
(8) to Robert Castell, 1698 and (9) to Richard Evelyn, 1658, etc.

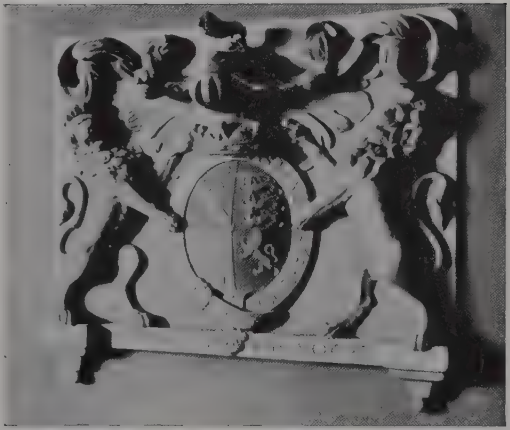


STEPNEY: (5) HOLY TRINITY, MINORIES.
(1) to George, Lord Dartmouth, 1691.

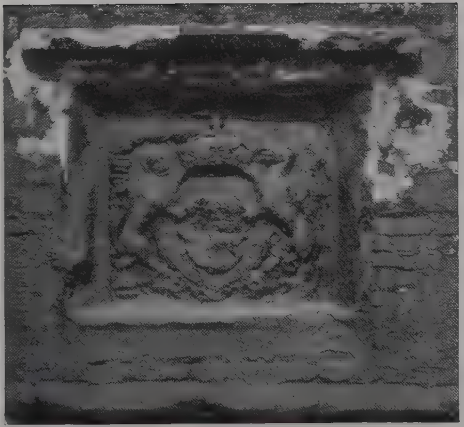


STEPNEY: (8) TOWER OF LONDON.
St. Peter ad Vincula. (7) to Capt. Valentine Pyne, 1677.

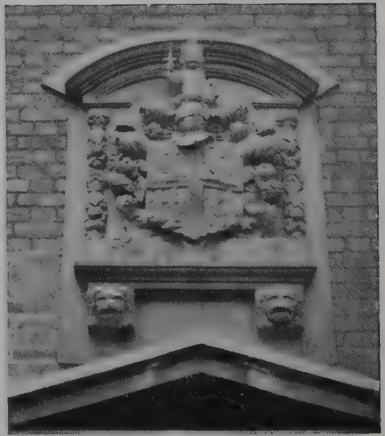
PLATE 18.



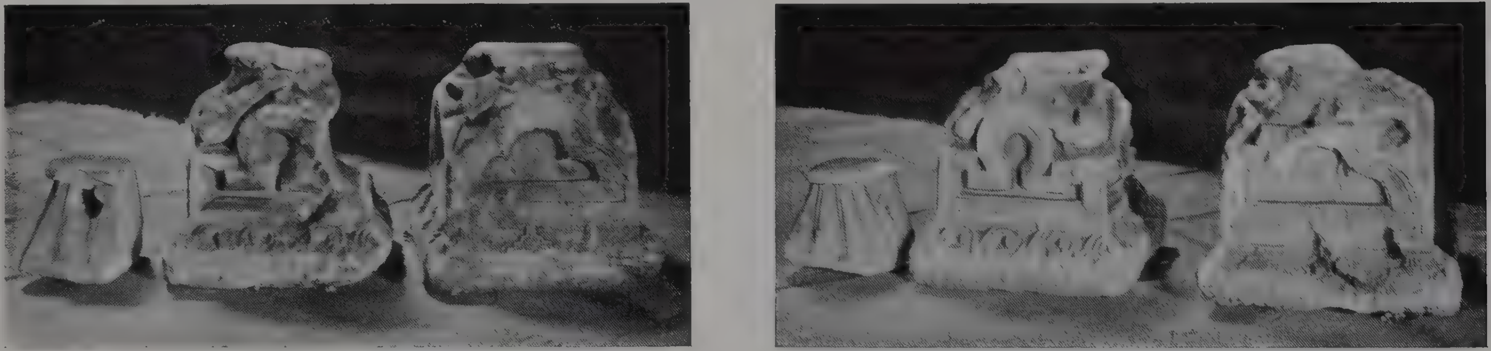
GREENWICH: (11) TRINITY HOSPITAL.
Arms from Northampton Monument, 1614.



GREENWICH: (15) VICARAGE.
Arms of Henry VIII.

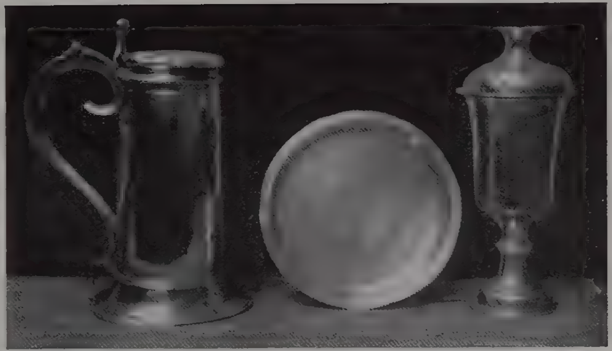


STEPNEY: (9) TRINITY HOSPITAL.
Arms of Trinity House.

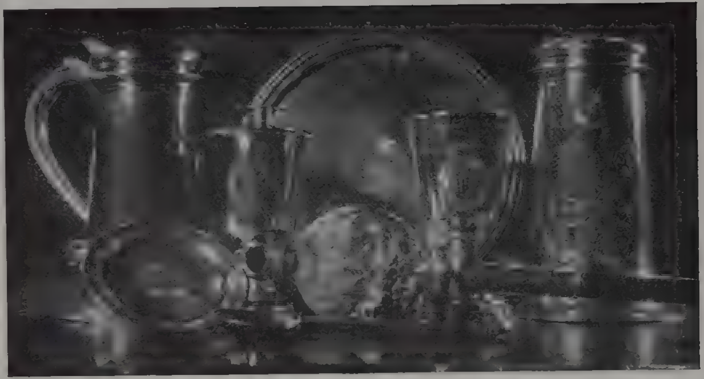


BERMONDSEY: (1) PARISH CHURCH OF ST. MARY MAGDALENE.
Carved 12th-century capitals from Bermondsey Abbey.

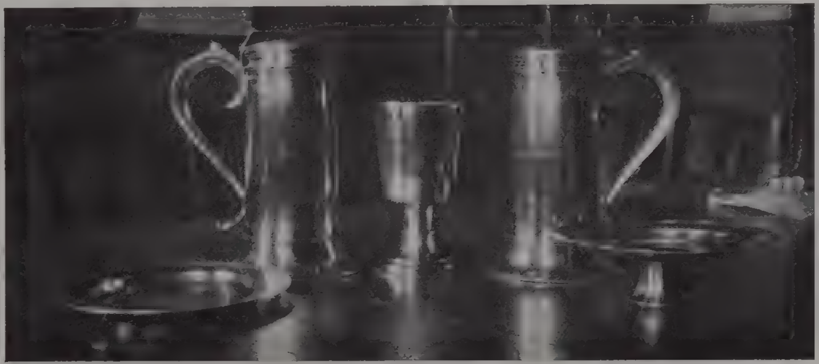
CHURCH PLATE, 17th-century and later.



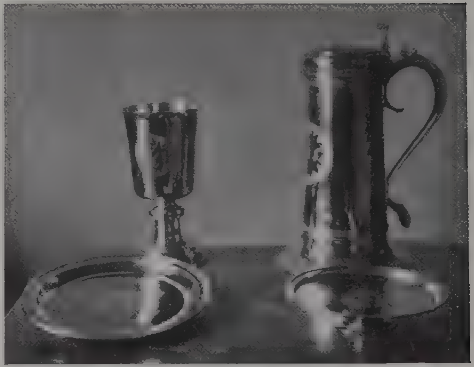
LEWISHAM: (2) PARISH CHURCH OF ST. MARGARET, LEE.



STEPNEY: √(1) PARISH CHURCH OF ST. DUNSTAN.

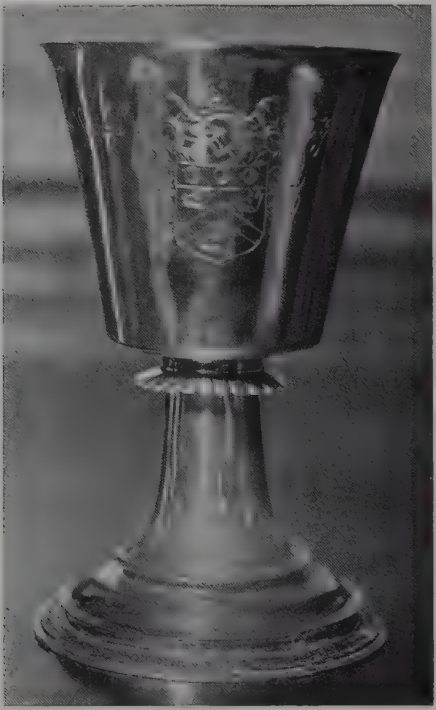


LEWISHAM: (1) PARISH CHURCH OF ST. MARY THE VIRGIN.

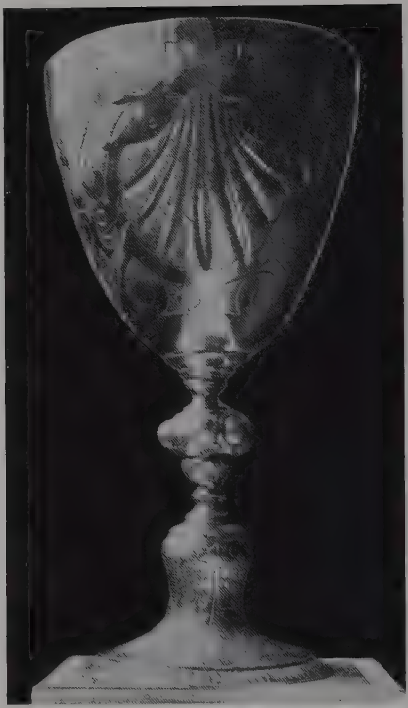


GREENWICH: (10) MORDEN COLLEGE.

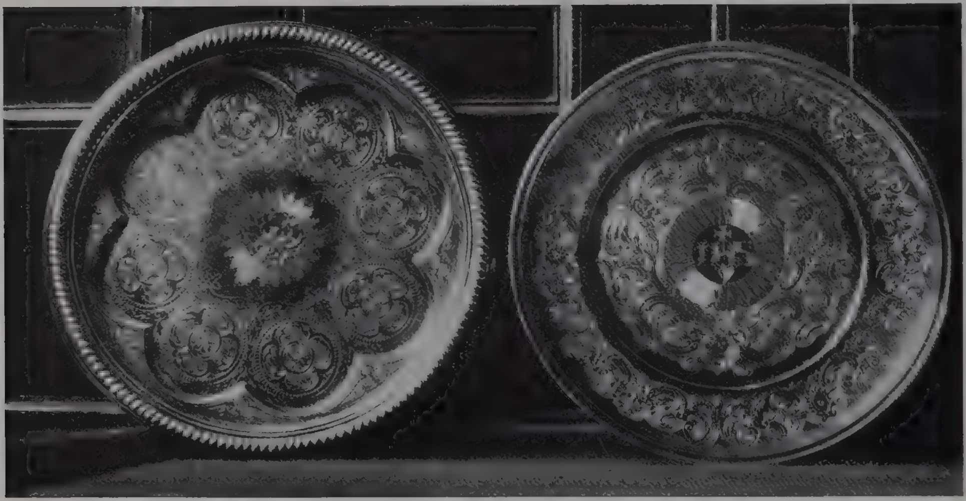
CHURCH PLATE



GREENWICH: (1) ST. ALFEGE.
Cup of 1631.

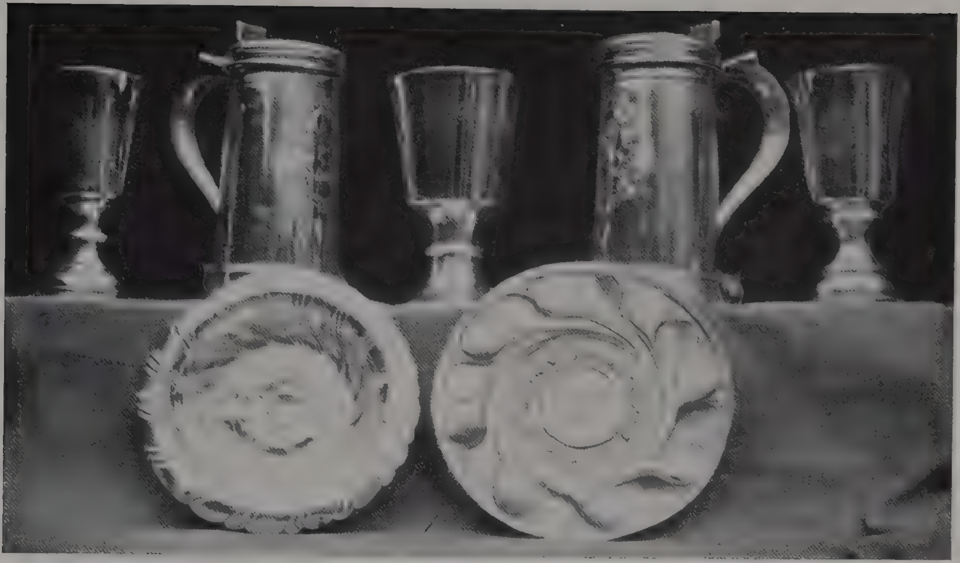


CAMBERWELL: (3) THE OLD COLLEGE; DULWICH.
Cup of 1599.

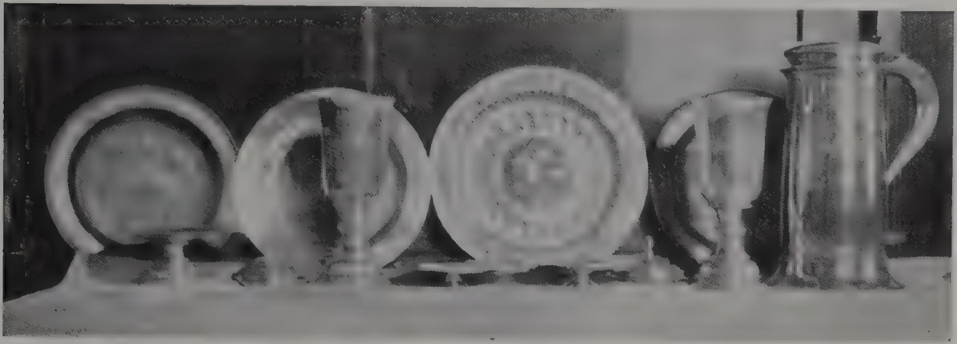


CAMBERWELL: (3) THE OLD COLLEGE, DULWICH.
Alms-dish of 1668 and stand-paten of 1708.

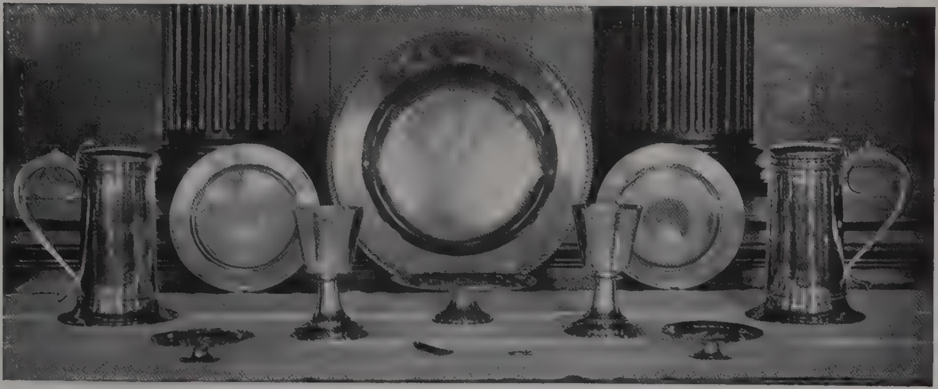
CHURCH PLATE.



BERMONDSEY: (1) CHURCH OF ST. MARY MAGDALENE.

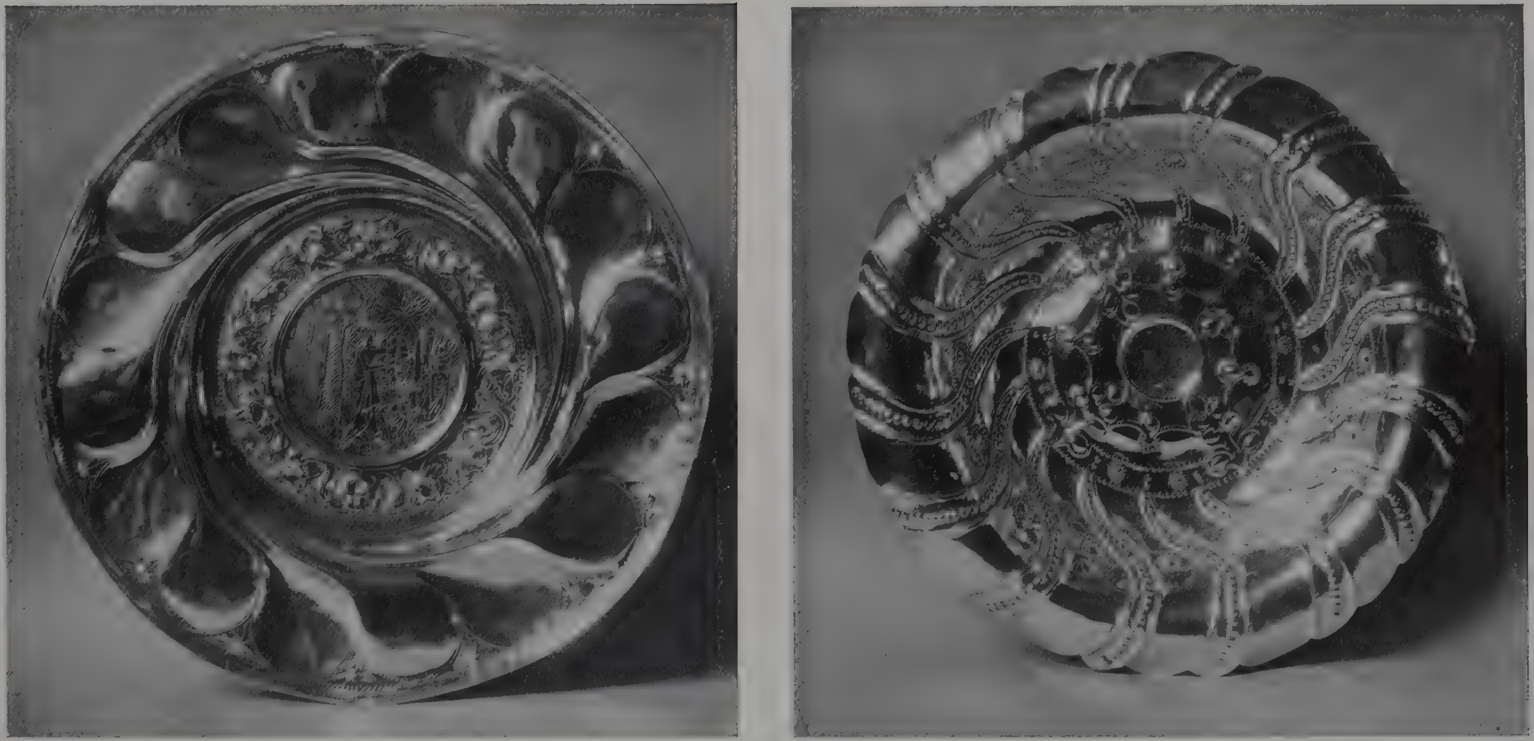


BERMONDSEY: (2) CHURCH OF ST. MARY, ROTHERHITHE.



GREENWICH: (1) CHURCH OF ST. ALFEGE.

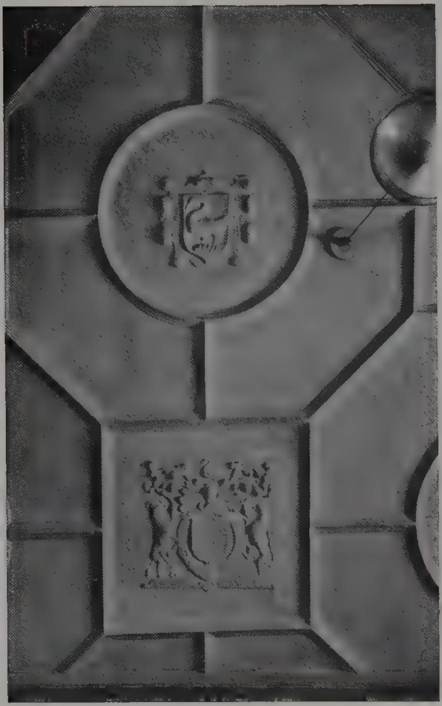
PLATE 22.



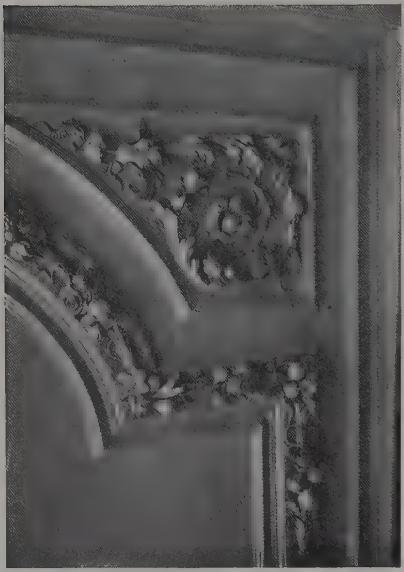
Dish of *c.* 1400.

Alms-dish of 1711.

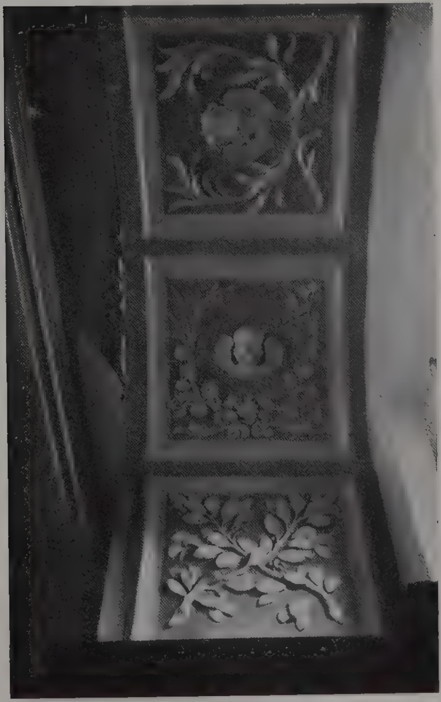
BERMONDSEY: (1) PARISH CHURCH OF ST. MARY MAGDALENE.



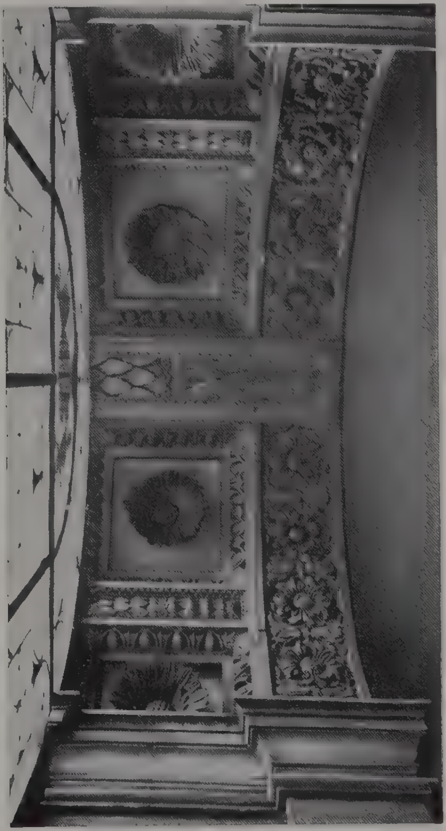
HACKNEY: (3) BROOKE HOUSE.
Ceiling in Long Gallery, late 16th-century.



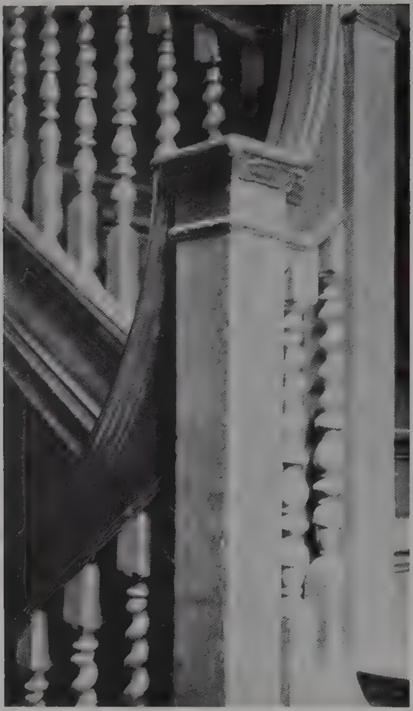
LEWISHAM: (7). PENTLAND HOUSE.
Ceiling in N.W. Room, early 18th-century.



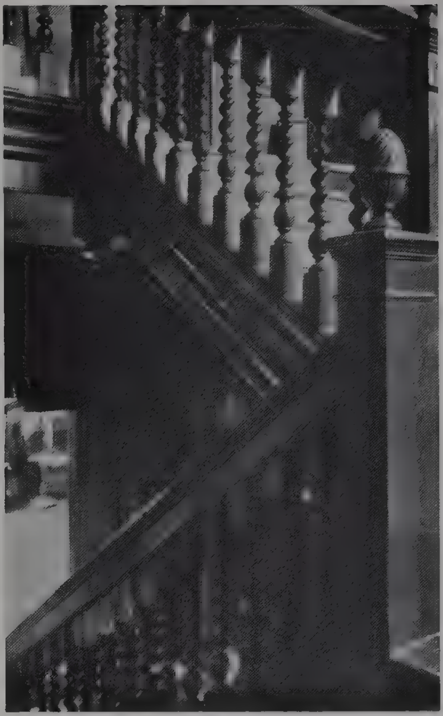
LEWISHAM: (4) BOONE'S CHAPEL.
Ceiling of Recess, *c.* 1680–3.



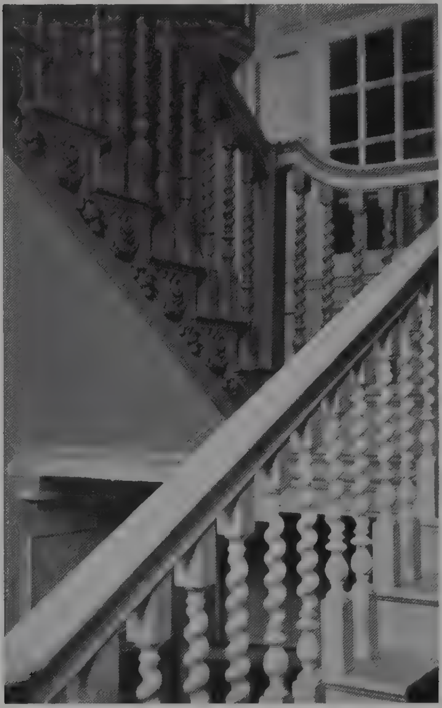
GREENWICH: (6) ROYAL HOSPITAL.
King Charles Block. Arch-soffit in Vestibule, 1662–9.



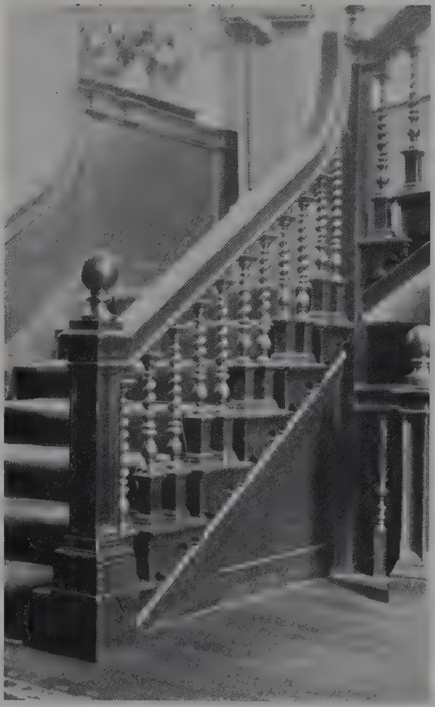
STEPNEY: (19) No. 80 LEMAN STREET.
Early 18th-century.



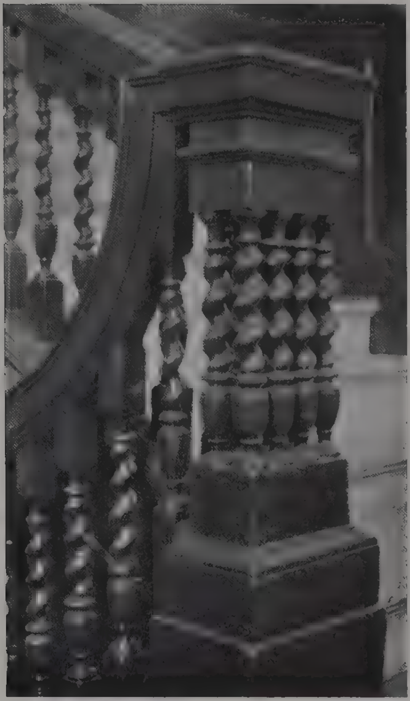
WOOLWICH: (12) ELTHAM HOUSE.
Late 17th or early 18th-century.



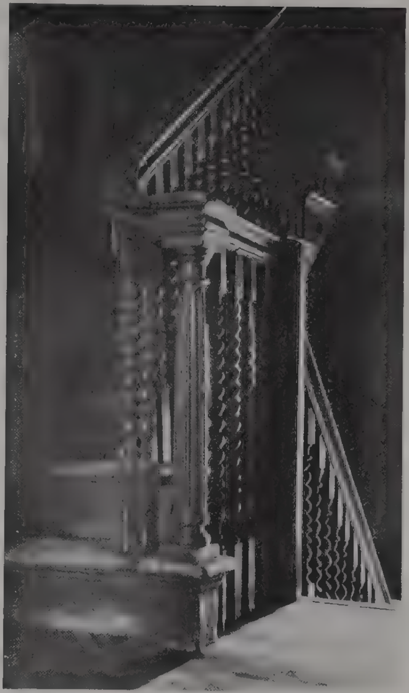
BERMONDSEY: (3) REMAINS OF ST. THOMAS' HOSPITAL.
Early 18th-century.



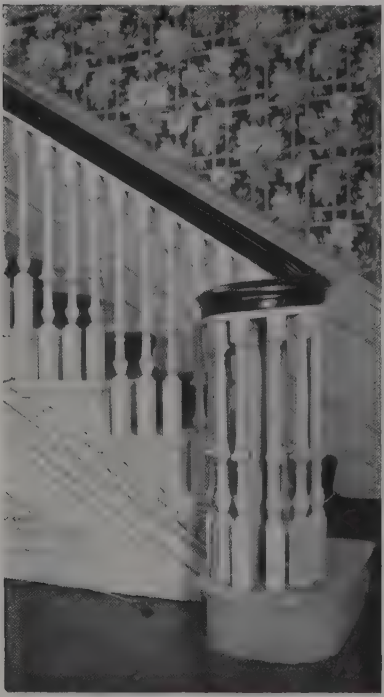
BETHNAL GREEN: (3) Nos. 17 and 18 VICTORIA PARK SQUARE.
c. 1700.



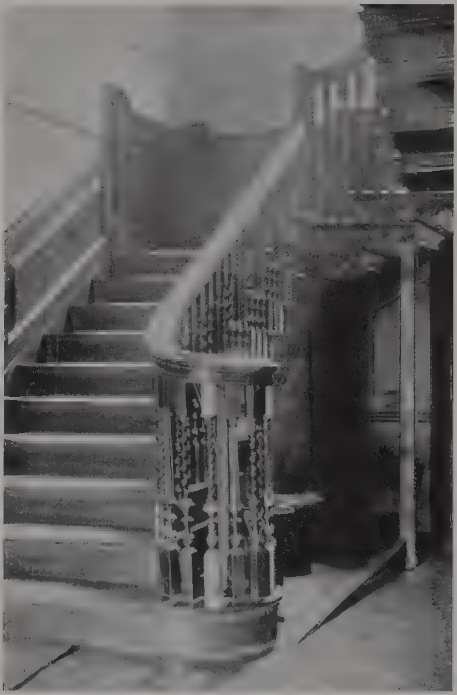
STEPNEY: (24) OLD COURT HOUSE.



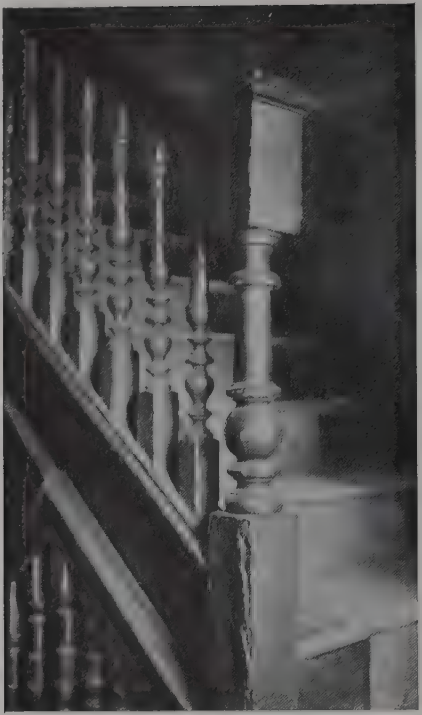
DEPTFORD: (3) No. 34 ALBURY STREET.



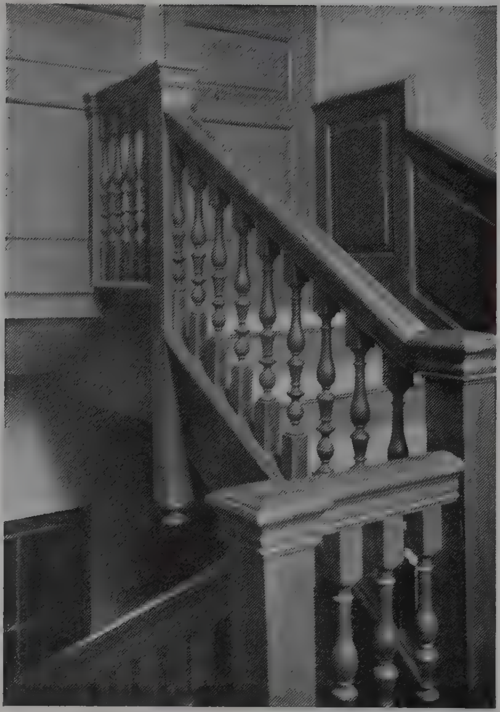
GREENWICH: (20) MANOR HOUSE, CROOM'S HILL.



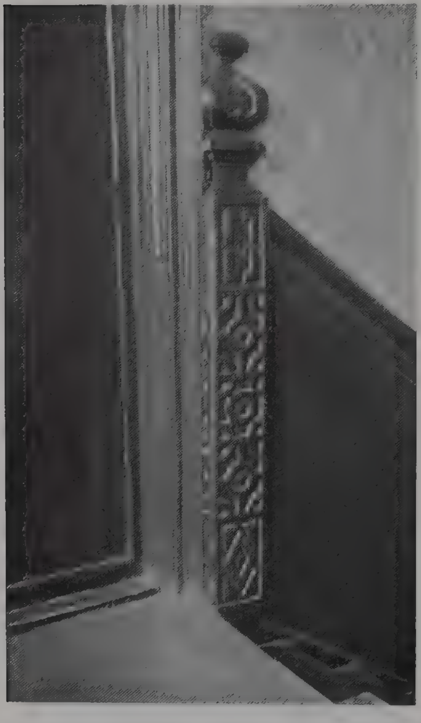
STEPNEY: (13) No. 37 STEPNEY GREEN.



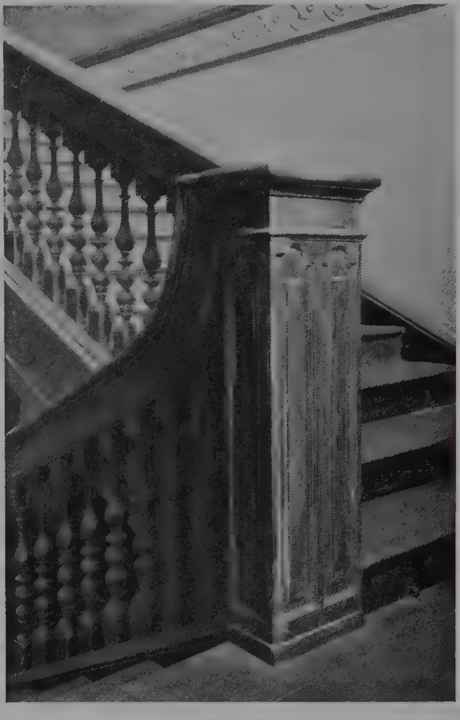
DEPTFORD: (3) No. 36 ALBURY STREET.
Early 18th-century.



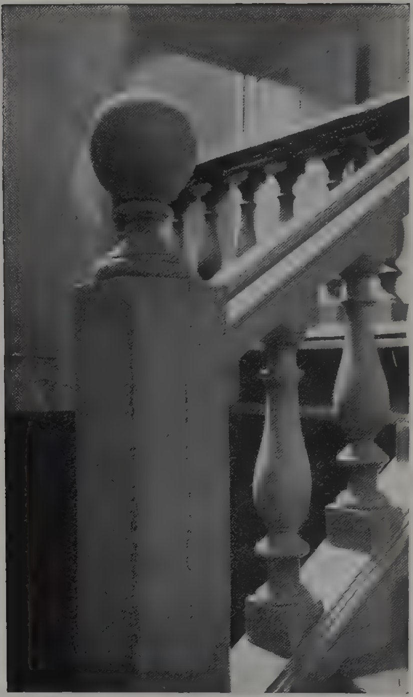
GREENWICH: (1) CHURCH OF ST. ALFEGE.
Early 18th-century.



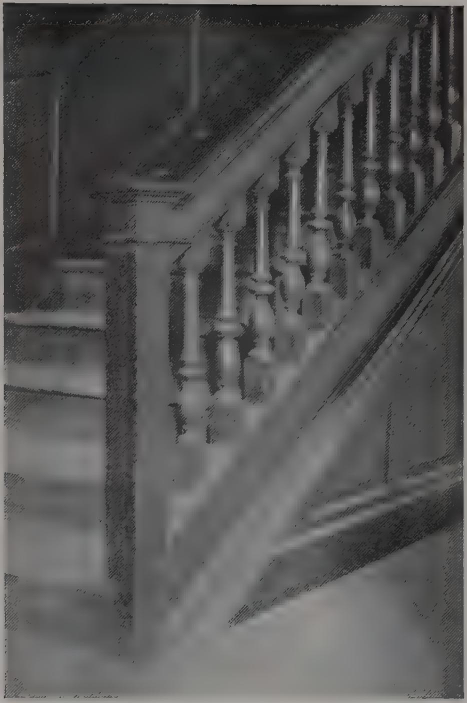
WOOLWICH: (11) CLIEFDEN HOUSE.
Enriched newel, early 17th-century.



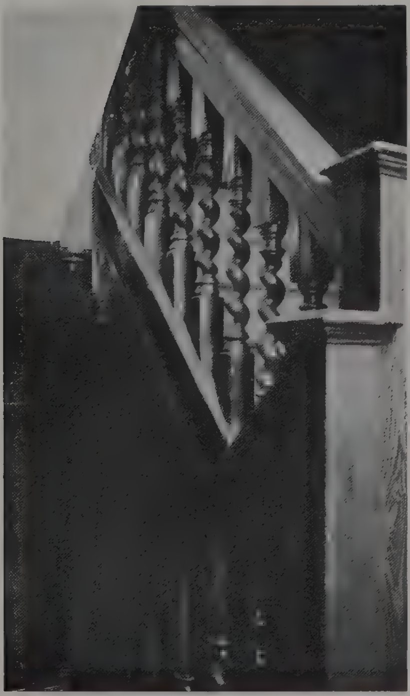
LEWISHAM: (9) PERCEVAL HOUSE.
c. 1690.



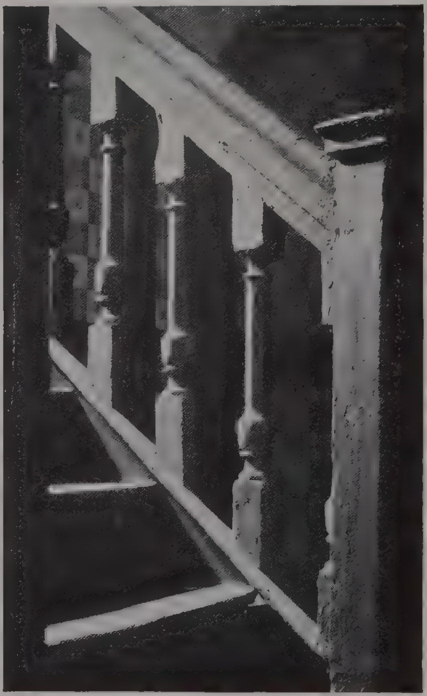
WOOLWICH: (6) ELTHAM LODGE, 1663–5.
Secondary Staircase.



BERMONDSEY: (3) CHURCH OF ST. THOMAS.
Staircase to gallery, 1702–3.

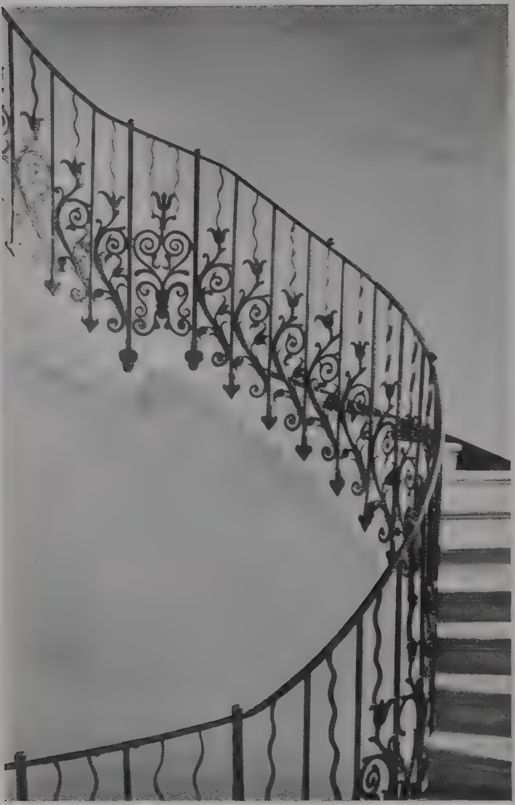


GREENWICH: (23) No. 32 CROOM'S HILL.
Late 17th or early 18th-century.

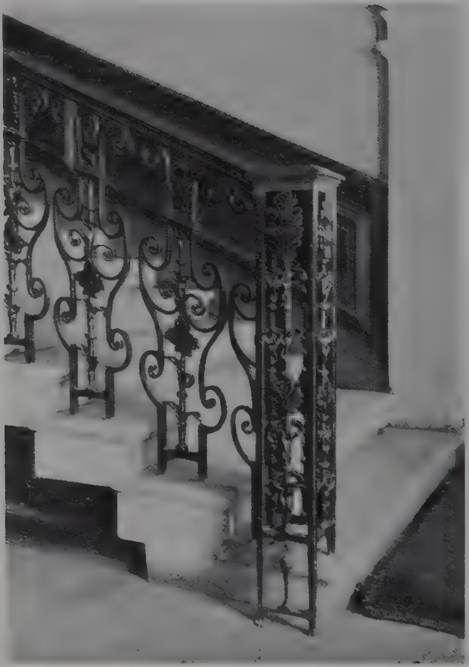


CAMBERWELL: (9) No. 166 HIGH STREET, PECKHAM.
Late 17th-century.

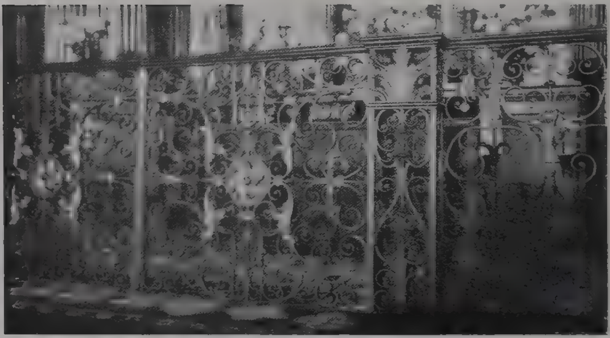
IRONWORK.



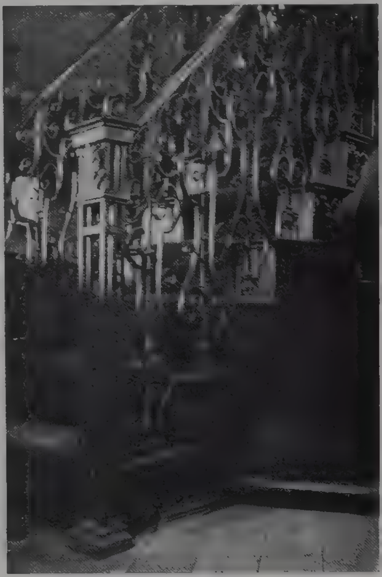
GREENWICH: (7) THE QUEEN'S HOUSE.
Circular Staircase, 17th-century.



GREENWICH: (6) ROYAL HOSPITAL.
Staircase in King Charles Block, late 17th-century.



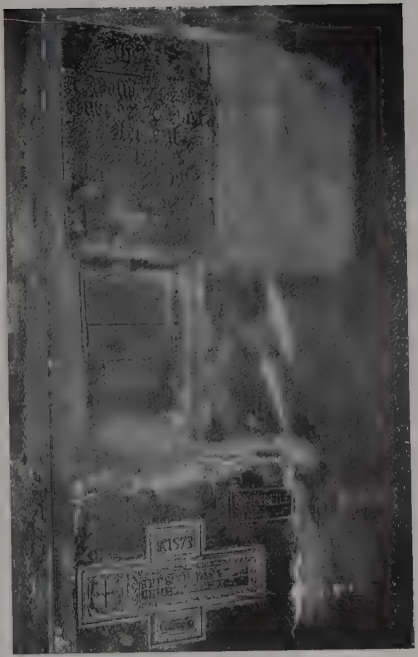
Communion Rails, early 18th-century.



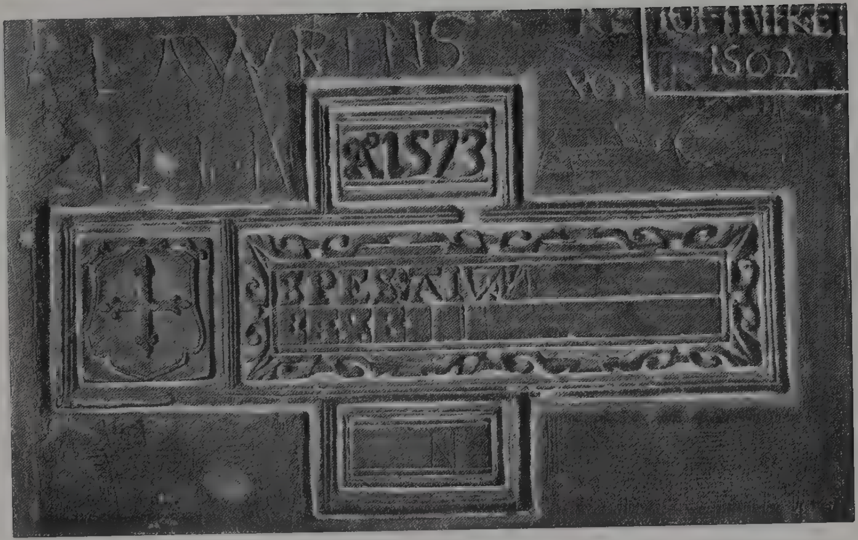
Pulpit-staircase, early 18th-century.

GREENWICH: (1) PARISH CHURCH OF ST. ALFEGE.

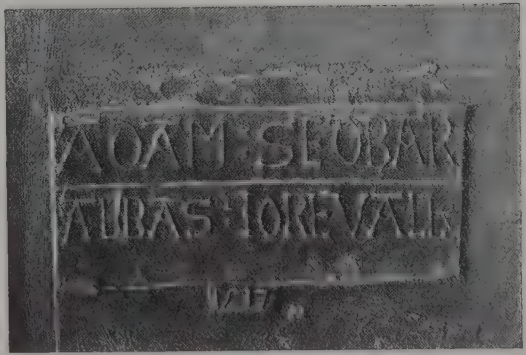
PRISONERS' INSCRIPTIONS.



(76–81).

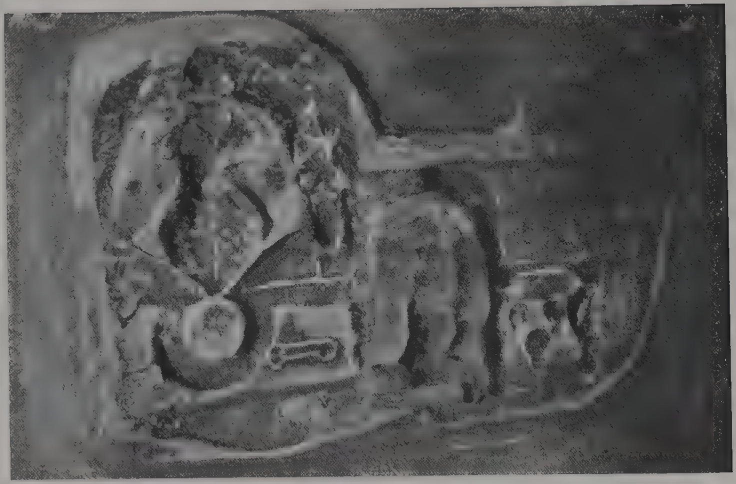


(81) dated, 1573.



ADAM SEDBAR
ABBAS IOREVALL

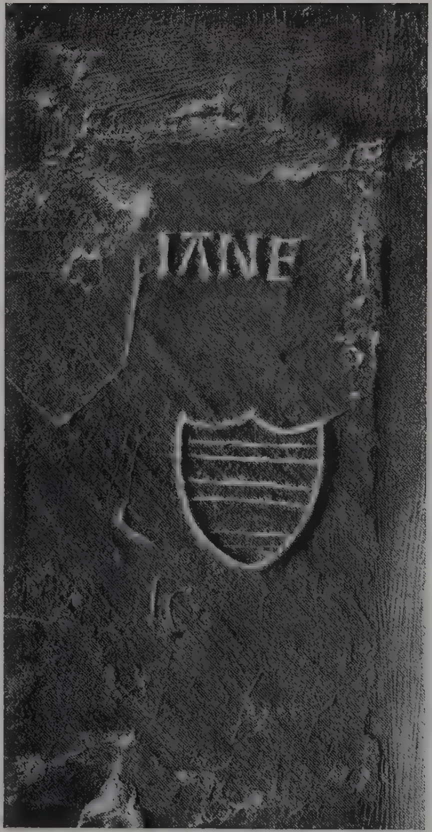
(87) Adam Sedbar, Abbot of Jervaulx, 1537.



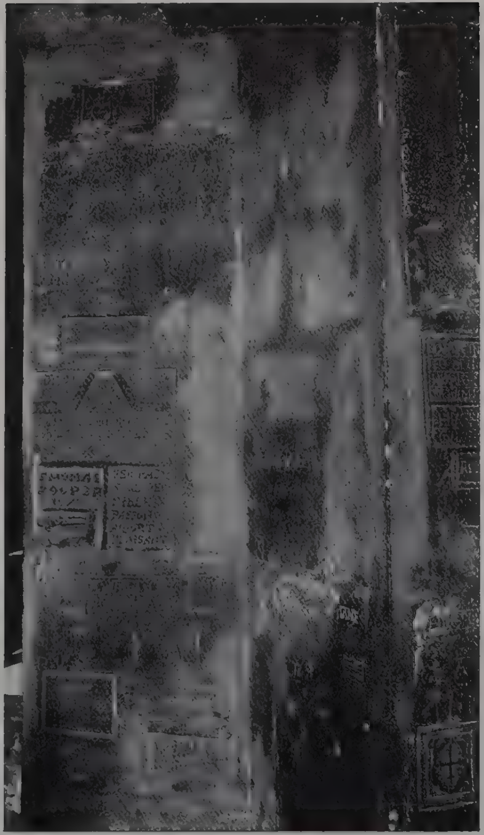
(89) Peverel.

STEPNEY: (8) TOWER OF LONDON, Beauchamp Tower.

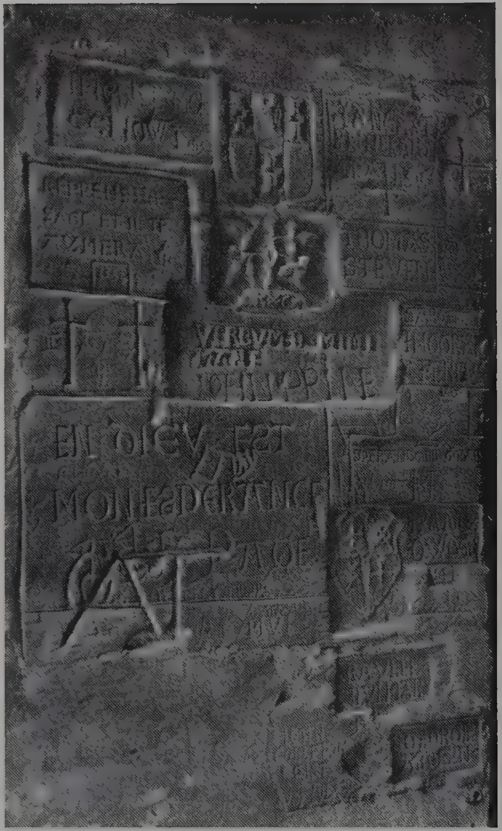
PRISONERS' INSCRIPTIONS.



(71) " Jane."



(58–71)

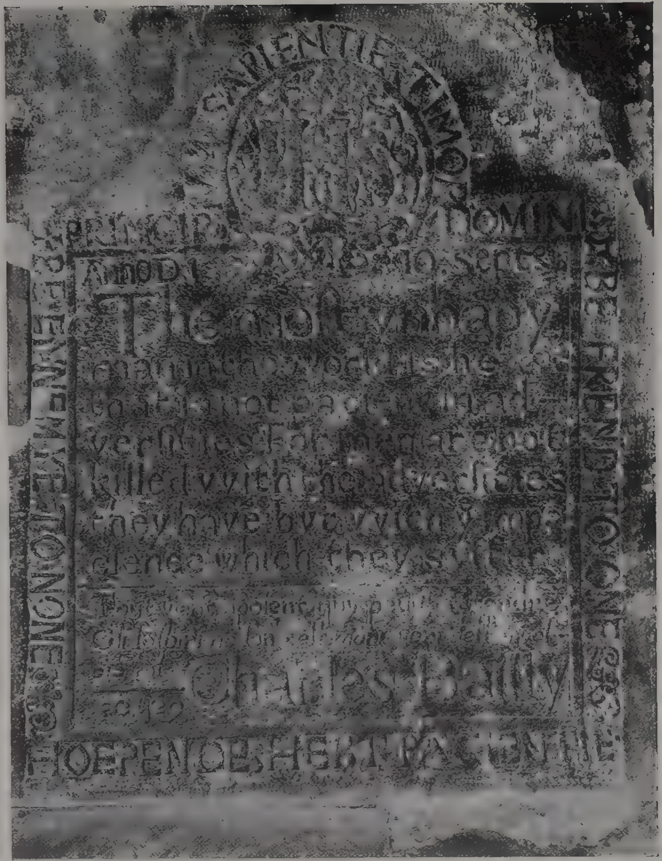


(98–111)

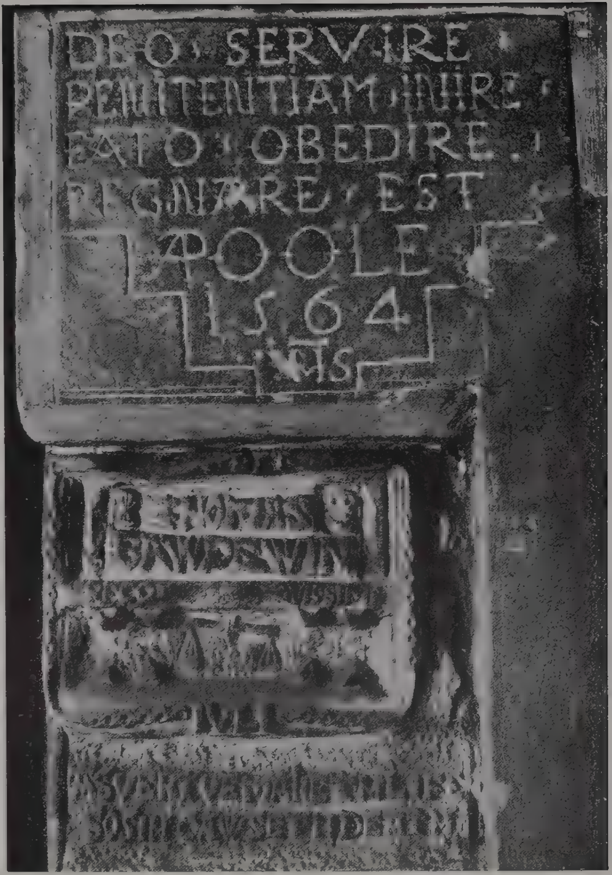
STEPNEY: (8) TOWER OF LONDON, Beauchamp Tower.

PLATE 31.

PRISONERS' INSCRIPTIONS.


BE FREND TO ONE
BE ENNEMYE TO NONE
Charles Bailly

(75) Charles Bailly, 1571.

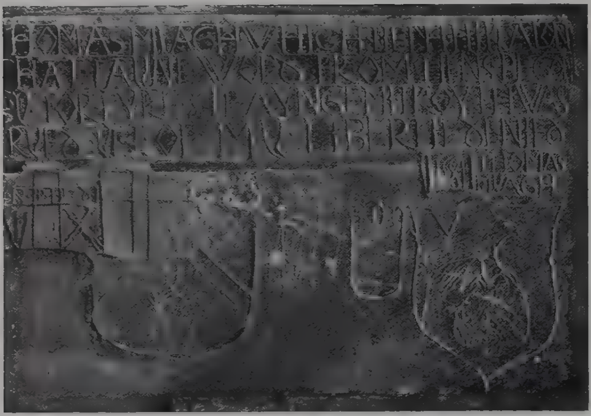

DEO SERVIRE
PENITENTIAM INIRE
FATO OBEDIRE
REGNARE EST
A POOLE
1564
IHS
BAWDEWIN

(83 and 84) A. Poole, 1564, and Thomas Bawdewin, 1586.

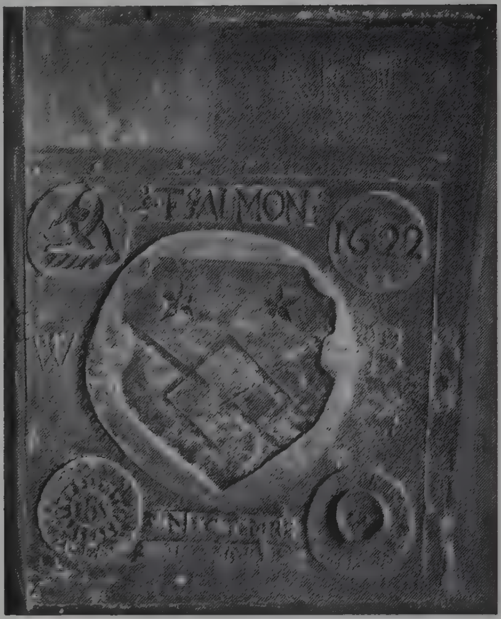
STEPNEY: (8) TOWER OF LONDON, Beauchamp Tower.

PLATE 32.

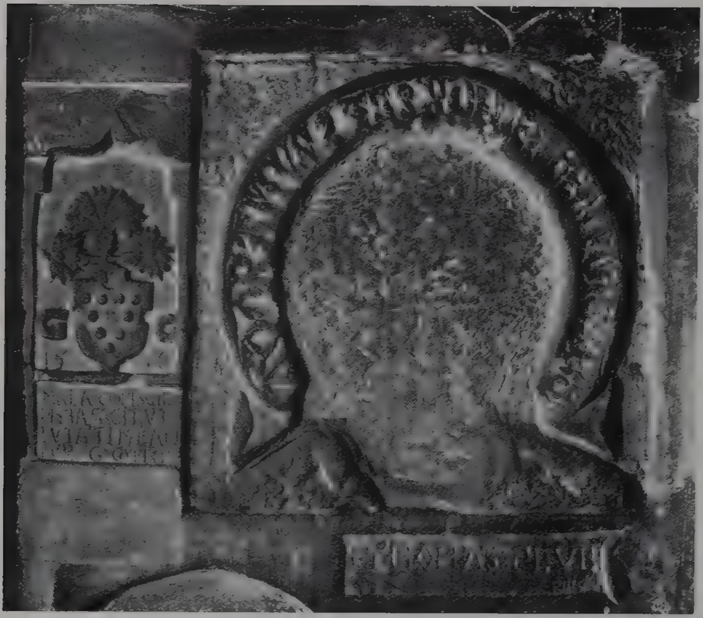
PRISONERS' INSCRIPTIONS.



(44 and 45) Thomas Miagh, 1581, etc.



(52 and 54) T. Salmon, 1622, etc.

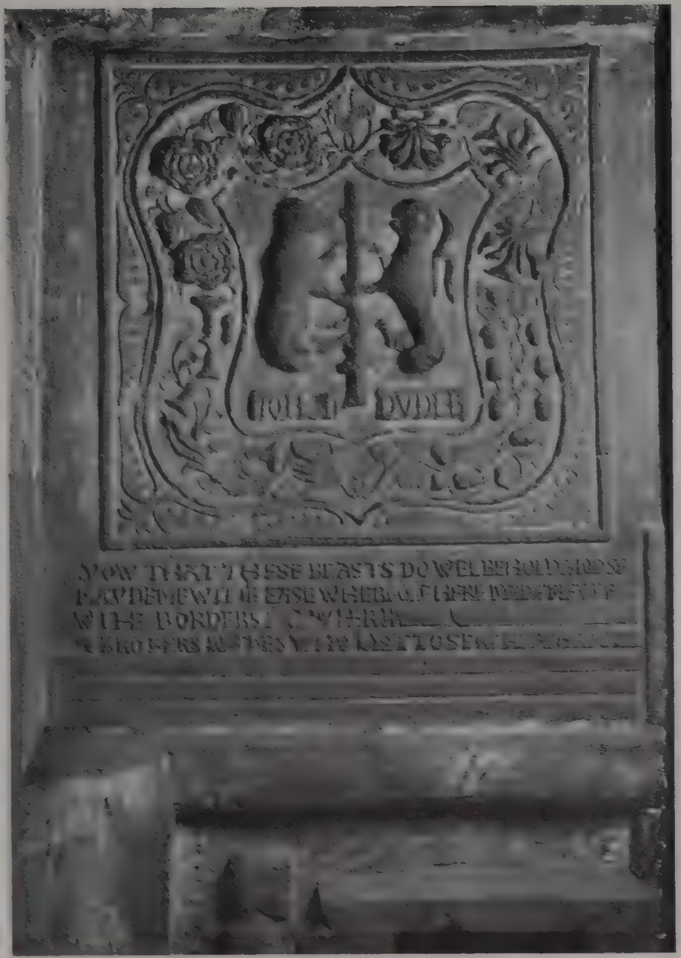


(46 and 47) G. Gifford, 1586, and Thomas Peverel, 1571.

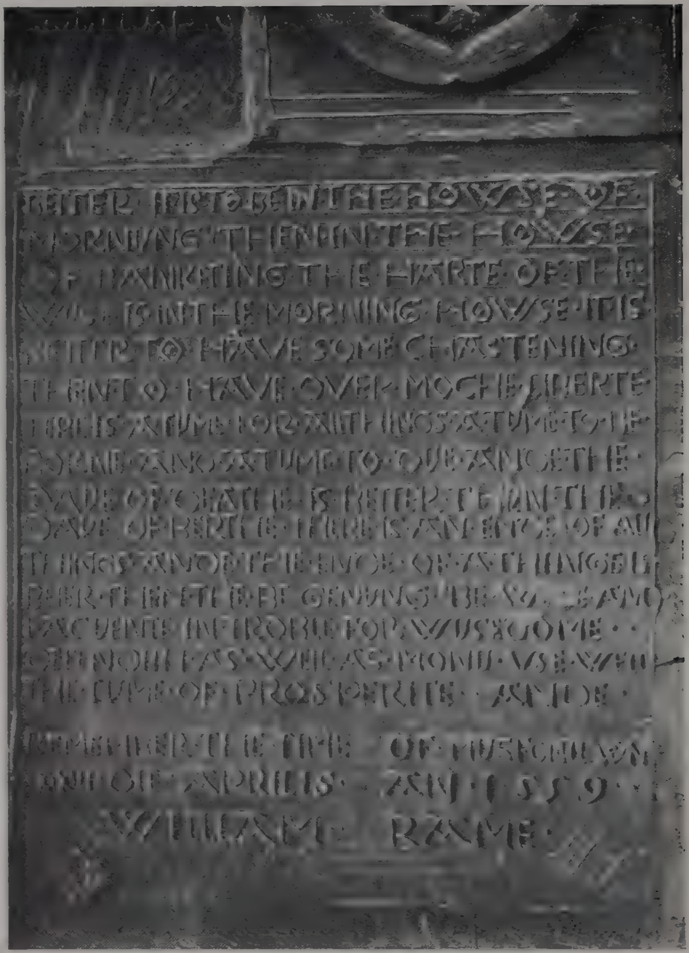
(44 to 49)

STEPNEY: (8) TOWER OF LONDON, Beauchamp Tower.

PRISONERS' INSCRIPTIONS.



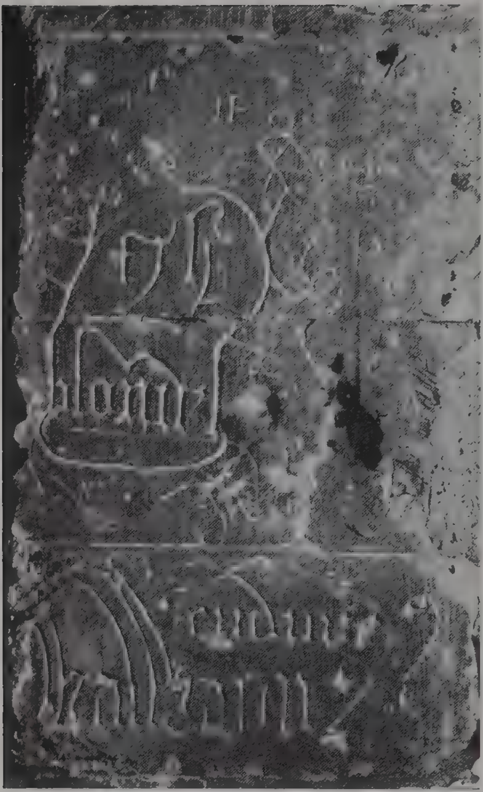
(25) The Dudley Brothers 1553.



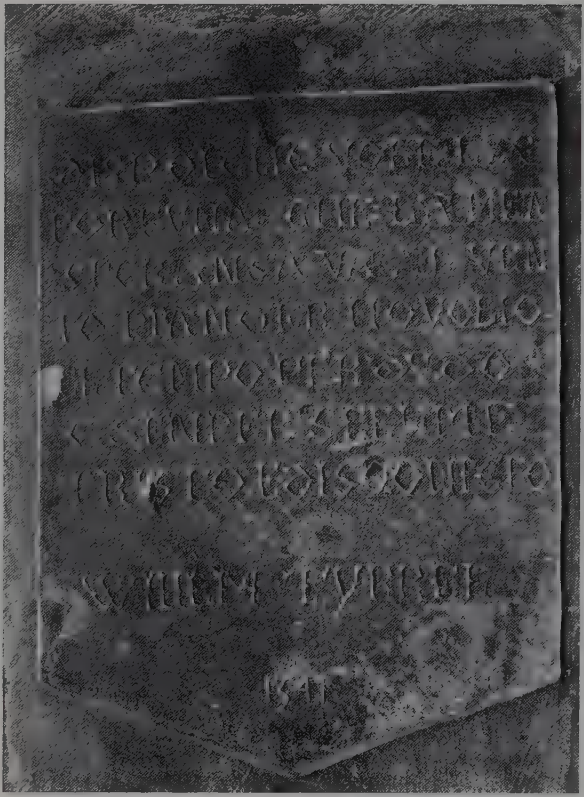
(41) William Rame. 1559.

STEPNEY: (8) TOWER OF LONDON. Beauchamp Tower.

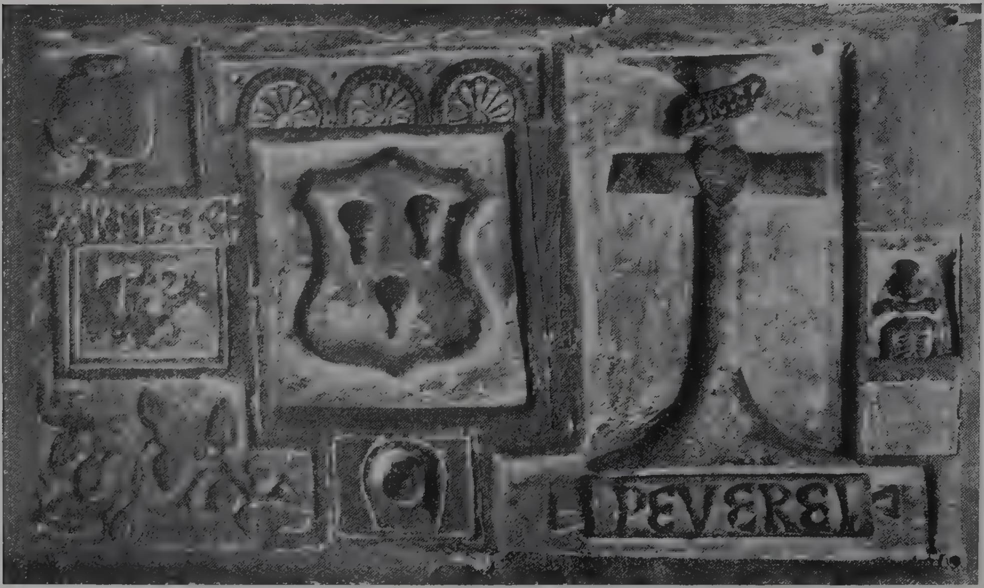
PRISONERS' INSCRIPTIONS.



Broad Arrow Tower (1–4).

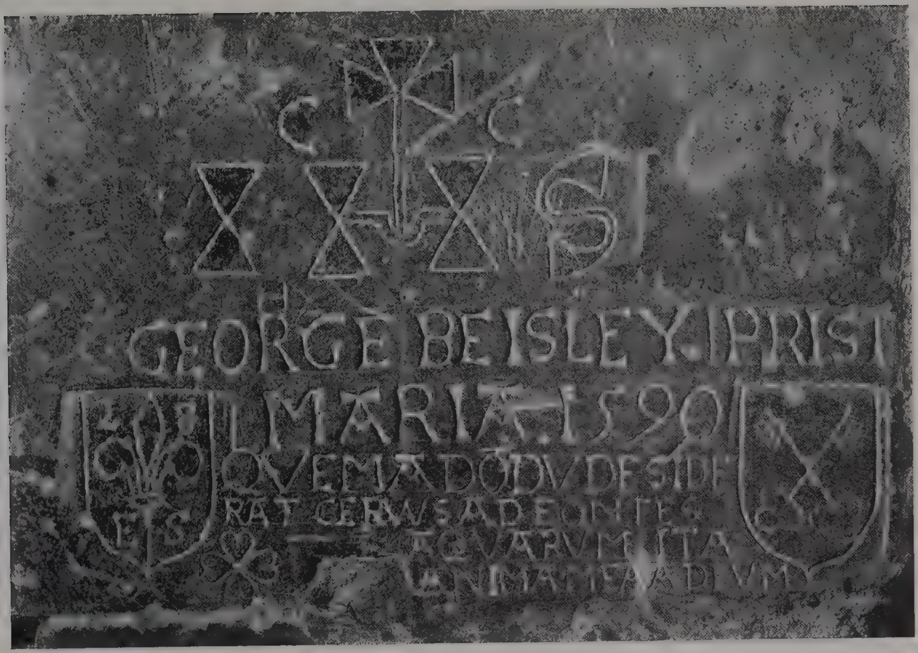


Beauchamp Tower. (19) William Tyrrel, 1541.

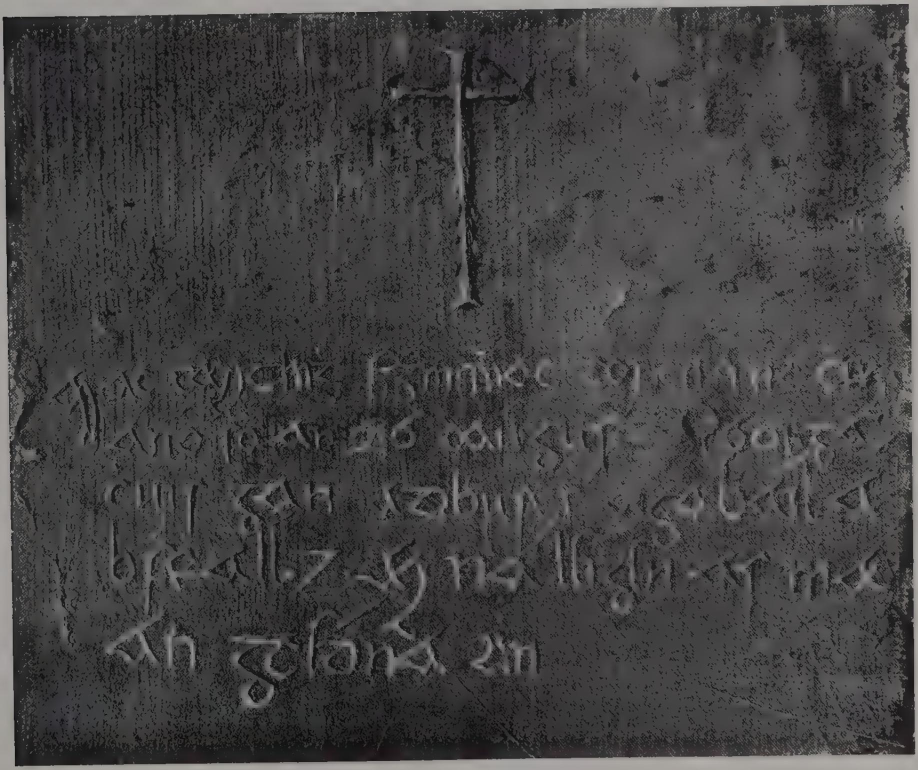


Beauchamp Tower. (16) T. Peverel.

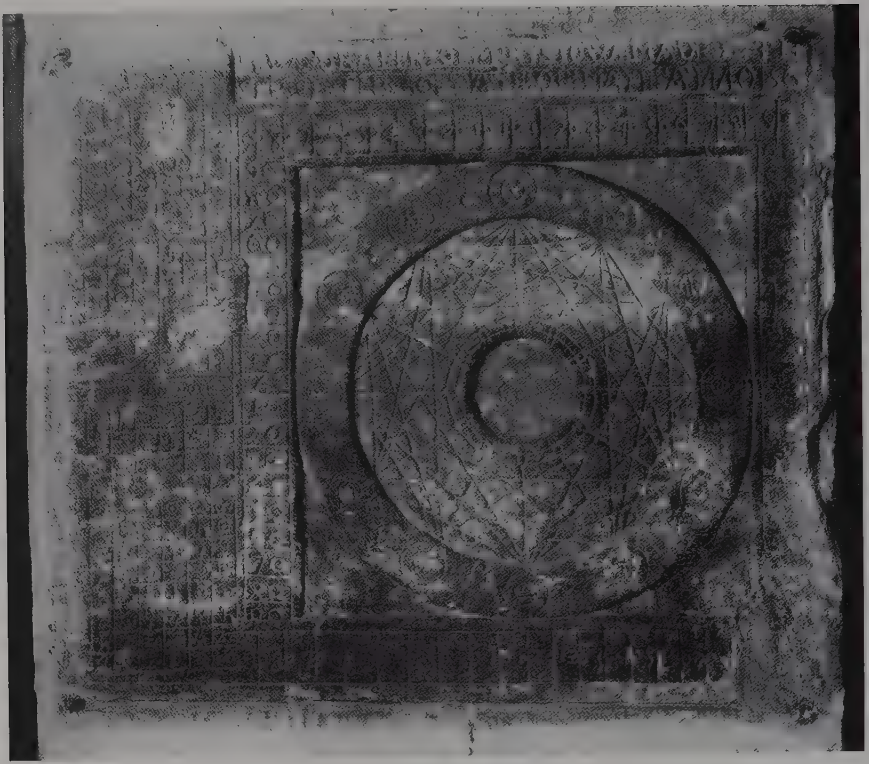
STEPNEY: (8) TOWER OF LONDON.


GEORGE BEISLEY PRIST
MARIA 1590
QVEMADODV DESIDE
RAT CERVVS AD FONTES
AQVARVM ITA
ANIMA MEA AD DVM

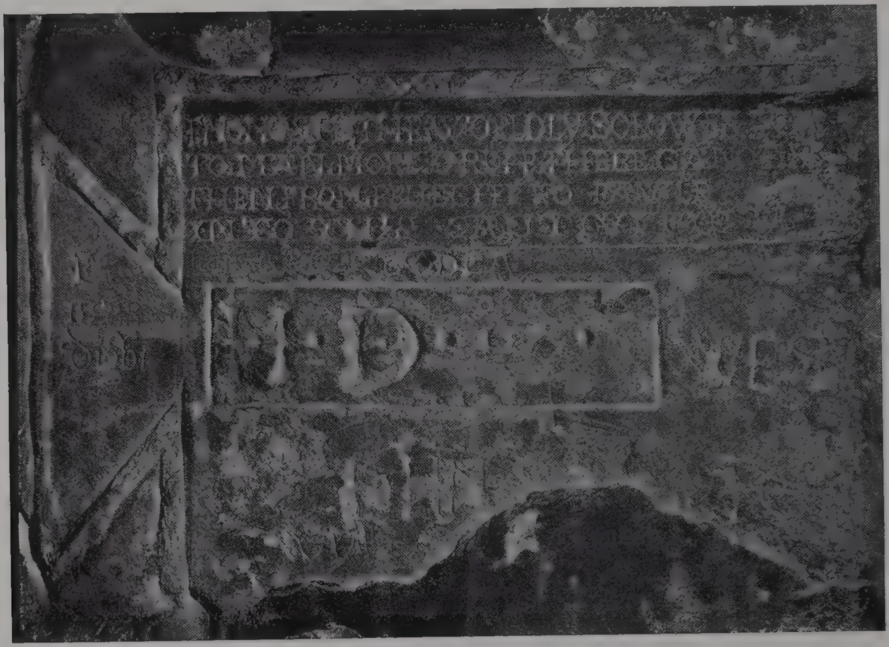
(2) George Beisley, 1590.



(15) Florence MacCarthy Reagh, 1603.
STEPNEY: (8) TOWER OF LONDON, Martin Tower.



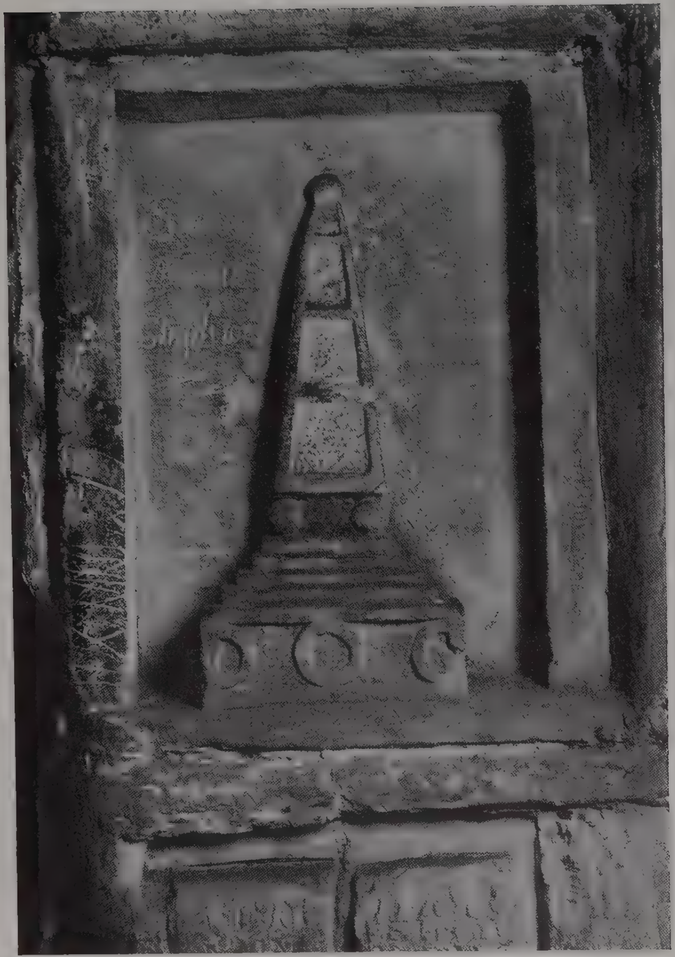
(1) Hugh Draper of Bristol, 1561.



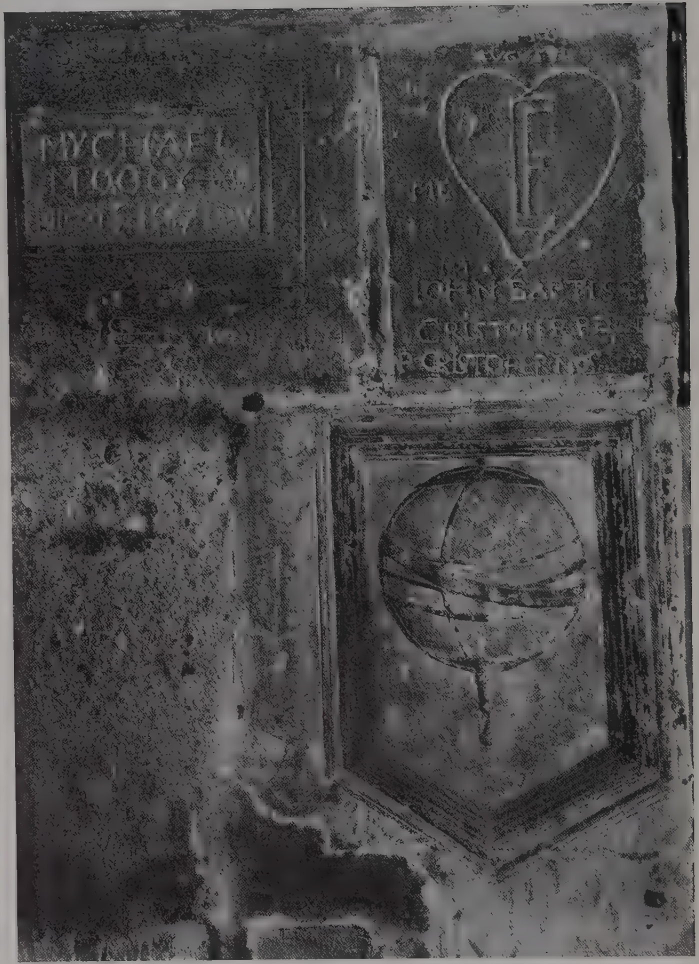
(60) F. Digby, 1553, etc.

STEPNEY: (8) TOWER OF LONDON. Salt Tower.

PRISONERS' INSCRIPTIONS.

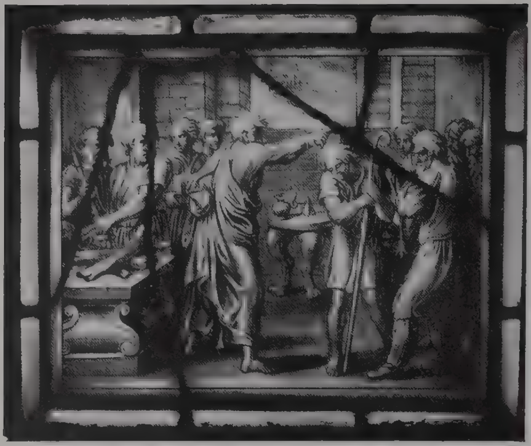


Bloody Tower. (6) Henry Stapleton, 1583.

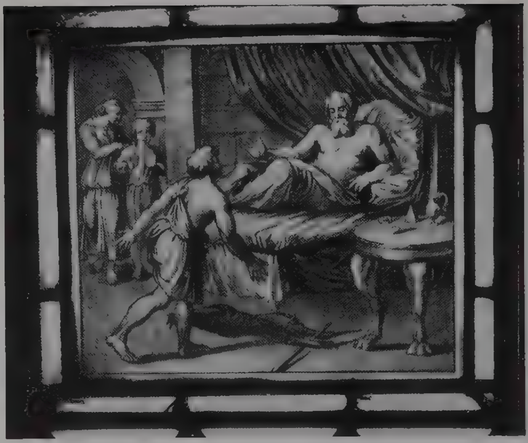

MYCHAEL
MOODY
IOHN BAPTIST
CRISTOFFER

Salt Tower. (18–20) Michael Moody, 1567, etc.

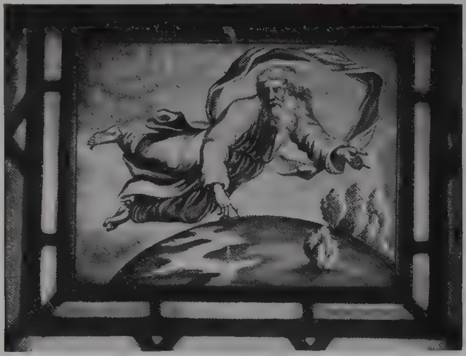
STEPNEY: (8) TOWER OF LONDON.



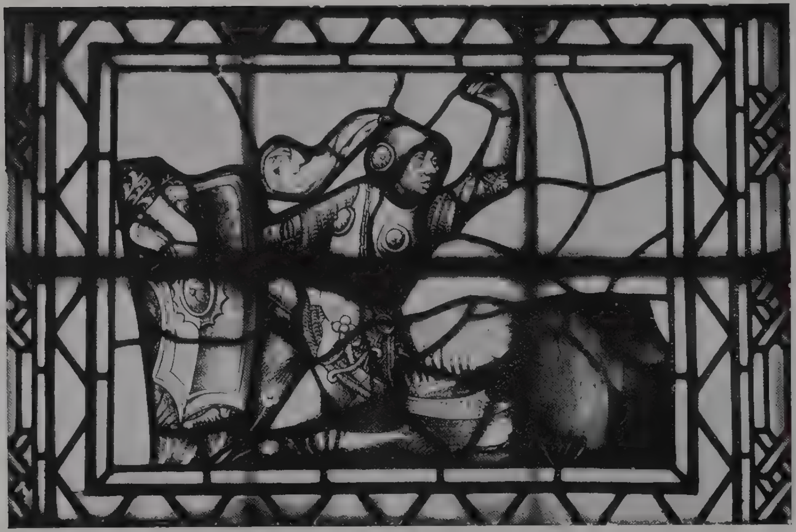
S. window of apse. The anointing of David, early 17th-century.



E. window of S. aisle. Esau asking for Isaac's blessing.



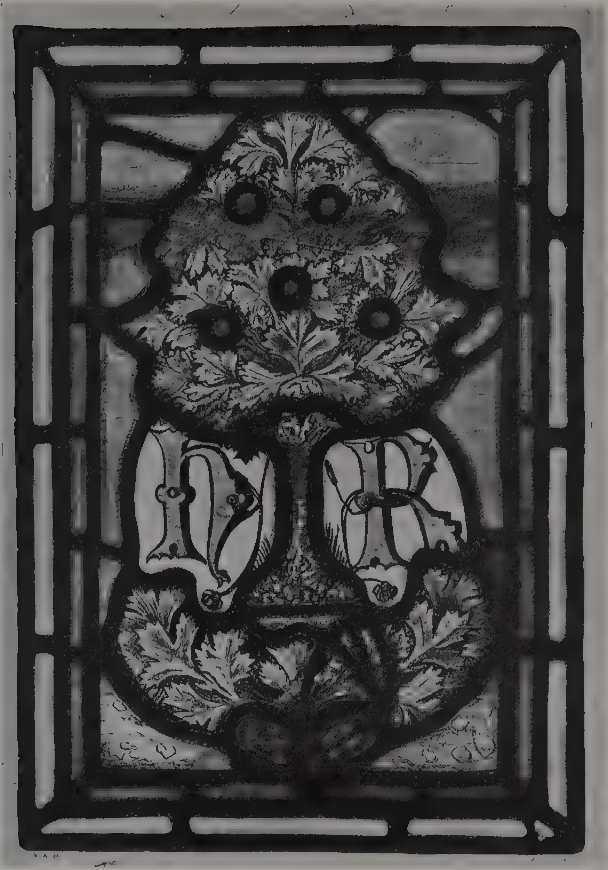
S. window of apse. The Creation, early 17th-century.



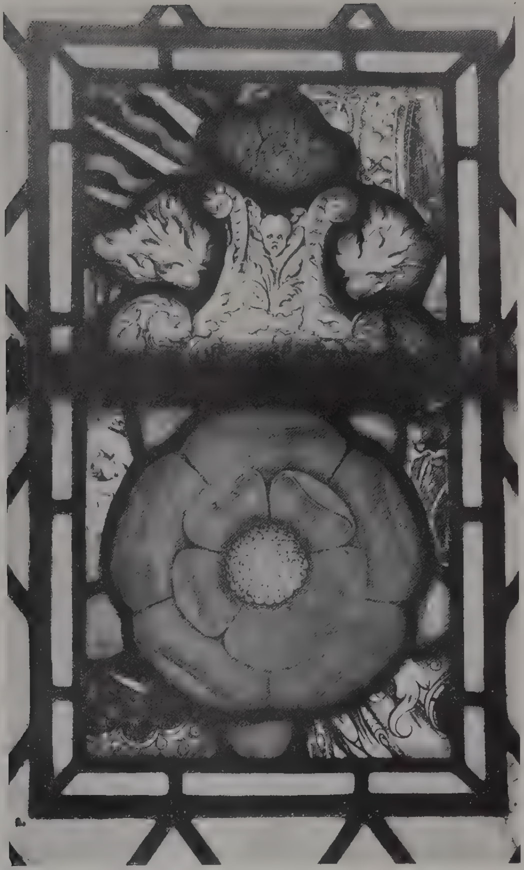
2nd window S. aisle. Flemish or German, early 16th-century.

STEPNEY: (8) THE TOWER OF LONDON.

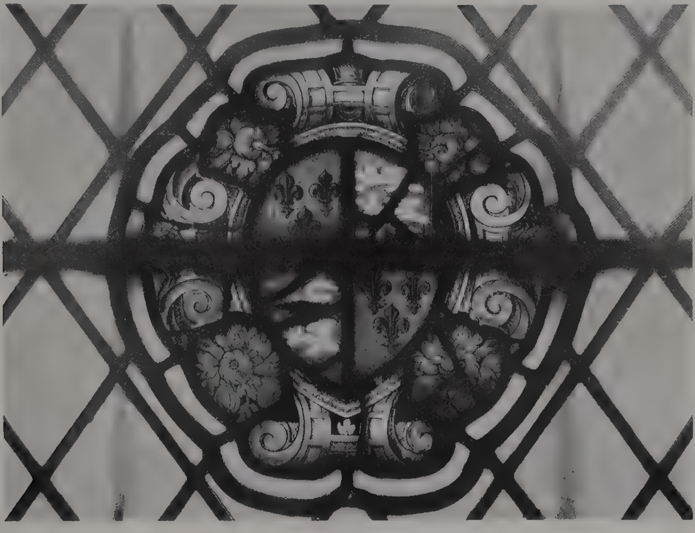
The White Tower. Painted Glass in Chapel of St. John.



2nd window of S. aisle. Thorn-bush badge of Henry VII, late 15th or early 16th-century.



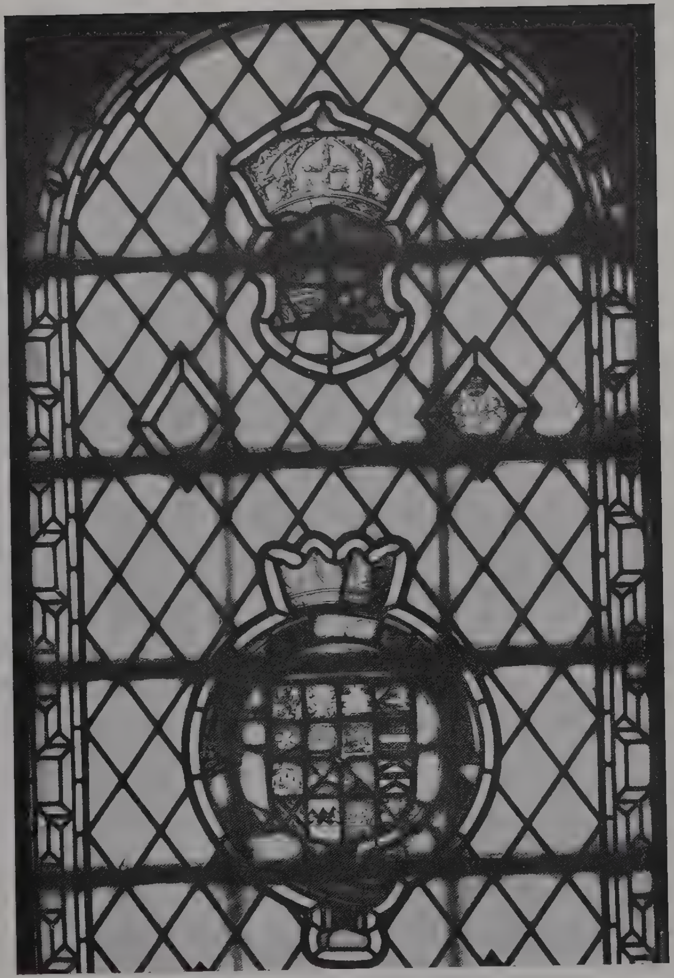
N.E. window of apse. Red rose, 16th-century.



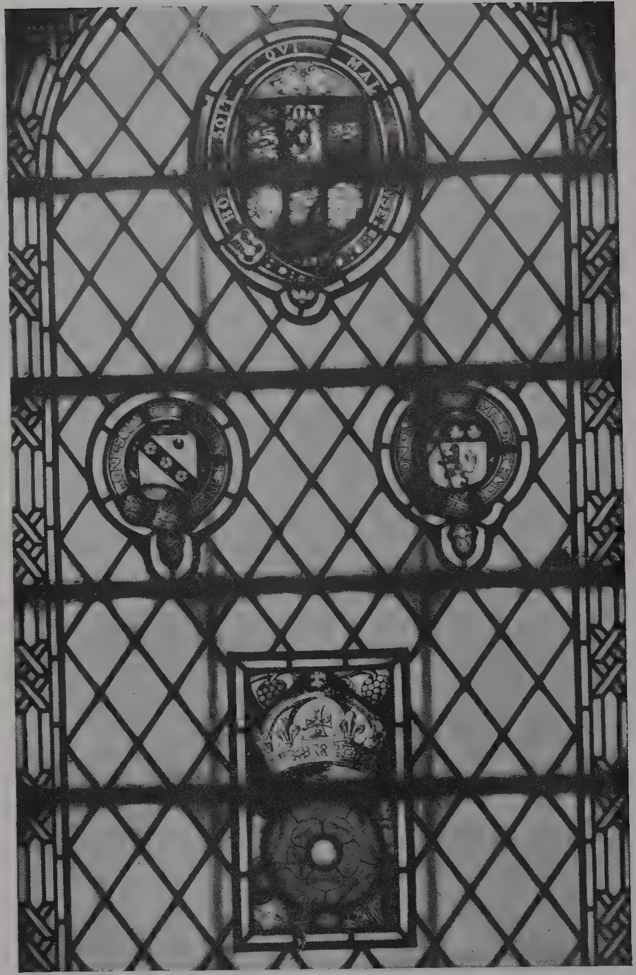
N.E. window of apse. Cartouche of quartered arms of France and England, 16th-century.

STEPNEY: (8) THE TOWER OF LONDON.

The White Tower. Painted Glass in Chapel of St. John.



E. window of apse, 16th-century.



S.E. window of apse, 16th-century.

STEPNEY: (8) THE TOWER OF LONDON.

The White Tower. Painted Glass in Chapel of St. John.

AN INVENTORY OF THE ANCIENT AND HISTORICAL MONUMENTS IN EAST LONDON.

ACCREDITED TO A DATE ANTERIOR TO 1714,

Arranged by Boroughs.

(Unless otherwise stated the dimensions given in the Inventory are internal. Monuments with titles printed in italics are covered by an introductory sentence to which reference should be made.)

1. BERMONDSEY.

(O.S. 6 in. London, Sheet K.)

The Borough of Bermondsey includes the parishes of St. Mary Magdalene, Bermondsey; St. John, Horsleydown; St. Olave and St. Thomas, Southwark; and St. Mary, Rotherhithe. The principal monuments are the church of St. Mary Magdalene, Bermondsey, and St. Mary, Rotherhithe, and the remains of St. Thomas's Hospital.

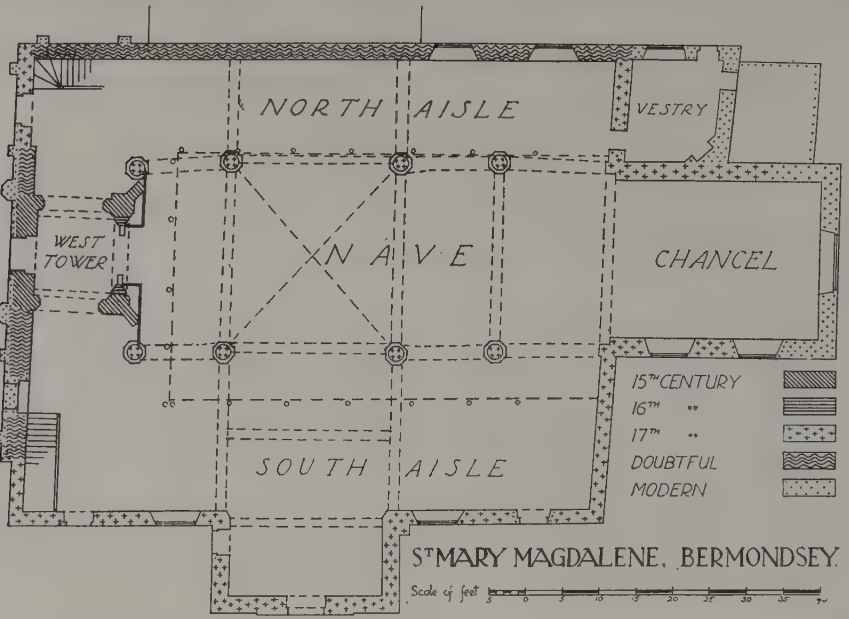
Ecclesiastical:—

(1) Parish Church of St. Mary Magdalene stands on the E. side of Bermondsey Street, 50 yards N. of Abbey Road. The church is built in the Renaissance style on a Gothic plan and has a West Tower. The walls are of stone and brick except the early part of the W. tower, which is of rag-stone rubble with free-stone dressings covered, externally, with stucco; the roofs are covered with slate. The two lower stages of the *West Tower* are of the 15th century and portions of the North Aisle may be of the same date. The remainder of the church was re-built in 1680 and there have been considerable subsequent alterations and additions. In 1830 the upper part of the Tower was rebuilt and the whole structure covered with stucco as at present. In 1852 the interior and the exterior were repaired and repainted and in 1883 the chancel was lengthened and re-roofed, the N.E. vestry was added and the nave pillars were repaired.

Architectural Description. The body of the church is rectangular (58 ft. by 46 ft.) with middle and side *Aisles*, a *Chancel* (21 ft. by 16 ft.) projecting eastward from the middle aisle, and a *West Tower* (7½ ft. square) enclosed within the W. end of the middle aisle. A modern screen now partitions off the W. end of the church as a long vestibule. The extension of the middle bay of the S. aisle projects some twelve feet beyond the S. wall of the main building, and there is a *Vestry* with a modern addition on the N. side of the chancel. All the features, unless otherwise described in the following account, are of late 17th-century date.

Elevations. The gabled E. wall of the chancel is modern. The E. walls of the N. and S. aisles are carried up with plain parapets continued round from the side walls of the chancel. The modern Rectory covers the greater part of the N. wall. East of this are three round-headed windows, the two westernmost lighting the N. aisle, and the eastern, with the sill at a much higher level and having a later segmental-headed window below, lighting the vestry; in the gable to the middle bay of the aisle are two plain circular windows. In the S. wall of the chancel are two round-headed windows with moulded architraves, the easternmost of which is modern. In the S. wall of the S. aisle, on either side of the extension to the central bay, are two windows uniform with those in the chancel; below the two outermost are square-headed doorways with moulded architraves, the easternmost of which is modern. The projecting central bay of the S. aisle has a semi-circular gable, a round-headed window and a round-headed doorway below it. The W. wall of the aisles has no ancient features. The *Tower* stands in the middle of the W. end and is of three stages, the two lower of the 15th century and the uppermost modern. At the E. angles are diagonal buttresses, now covered with paint. To the ground stage above the modern entrance doorway is a 15th-century window with modern mullions and tracery in a two-centred head. The windows in the second stage have been rebuilt.

Interior (Plate 46). The Chancel has a ceiling of semi-elliptical form, with sunk coffers, and is divided into two bays by a panelled band; the eastern bay is modern. In the body of the church the middle is divided from the side aisles by a colonnade of five bays with Doric columns, and pilasters against the E. wall, the columns standing on high octagonal pedestals and supporting a trabeation with moulded soffits and modillioned cornice; the trabeation is not carried across the central bay, but is returned across the side aisles; the ceiling over the middle aisle is of elliptical form, divided into bays by panelled bands springing from acanthus-leaf corbels above each column and groined back over



the modern clearstorey lights; the middle bay is groined where it intersects a similar elliptical ceiling across the middle bay of the side aisles and has moulded ribs; the two bays at either end of the side aisles have flat ceilings. The W. tower, which stands within the end bay of the middle aisle, has in the E. wall an early 16th-century arch, two-centred and of two moulded orders springing from semi-octagonal responds with badly defaced moulded caps. In both the N. and S. wall is a lower and earlier arch, two-centred and of two chamfered orders springing from semi-octagonal responds with much worn moulded caps, but the bases have been cut away.

Fittings. All of late 17th-century date, unless otherwise described. *Candelabra:* In middle aisle—two, of brass, each with two tiers of holders on moulded central shaft with cherub-head finial and silk tassel below and spherical pendant inscribed on easternmost "The gift of M. Winefrid Elwood to the Parish Church of St. Mary Magdælen Bermondsey the 24th of December 1703"; and on westernmost (Plate 7) "The guif(t) of M. Winefrid Elwood to the Parish Church of St. Mary Magdelen Bermondsey. Anno Dō. 1699." *Coffin:* in W. vestibule—portion only of mediæval stone coffin. *Cupboards:* with doors in panelling at W. end of middle aisle. *Doors* and *Doorcase:* under E. arch of tower with semi-elliptical head and in two leaves each of four bolection-moulded panels with upper panels glazed; hung in doorcase with moulded imposts, elliptical head with moulded archivolt, panelled soffit, and carved key-block and flanked by panelled pilasters with moulded cornices. (See also *Cupboards.*) *Font:* white marble bowl, carved with four cherub-heads, perhaps late 17th-century, stem 1808. *Galleries:* over N. and S. aisles and W. end of middle aisle, carried on small Composite columns standing on square pedestals and supporting entablature which breaks forward over each column; front to galleries with moulded plinth and enriched capping and panelled with bolection-moulded panels divided into bays by panelled pedestals over each column enriched with carved cherub-heads and festoons. At the W. end the central part of gallery-front breaks forward in semi-elliptical form with slight projection in middle with plain panel and inserted clock face and architrave below curved upwards and enclosing two carved cherub-heads. *Monuments* and *floor-slabs.* Monuments: In chancel—on N. wall, (1) to William Casteil, of the merchant-navy, 1681, marble monument (Plate 17) with central moulded panel with shouldered head with shelf below on scroll-brackets with shields-of-arms on apron and flanked by detached Composite columns supporting entablature with broken pediment surmounted by cherubs and four cartouches-of-arms; on S. wall (2), to William Steavens, 1712–13, marble cartouche surrounded by carved enrichment of flowers, fruit, cherub-heads and two skulls with smaller cartouche below carved with a sailing ship and achievement-of-arms above. Floor slabs: In nave—against chancel-steps, (1) to [Jeremiah] Whitaker, Rector, 1654, with shield of arms: inscribed to "Pious Whitaker." In S. Aisle—(2) slate slab with almost illegible inscription and date 16..; at E. end of aisle (3) with illegible inscription and date 1635. *Organ Case:* with bolection-moulded panelled front to lower part with entablature with frieze carved with books, scrolls, etc.; entablature projecting in middle and at sides in form of brackets carved in middle with acanthus leaves and at sides with cherub-heads, to carry circular 'towers' of pipes; front to upper stage in two bays with enriched cornices to 'towers' and pipe-panels between each in two heights with shaped and carved framing; sides of upper stage with bolection-moulded panelling surmounted by return of enriched cornice to angle 'towers.' *Paintings:* On E. wall—large panels with figures of Moses and Aaron. *Panelling:* at W. end of nave below gallery, forming front to cupboards. *Plate* (Plate 21): includes a silver-gilt dish (Plate 22) of *c.* 1400 engraved in middle with kneeling figure of man in armour of the period with lady placing tilting-helm on his head with horse, trees and castle in background surrounded by band of running vine ornament and with embossed rim of spiral flutings alternatively convex and concave with trefoiled flower in spandrels; back of plate engraved with grotesque mask; cup of 1608 inscribed "The gifte of William Gardner Esquier" and engraved with achievement-of-arms; cup of 1611, inscribed "This cup was gilded at the charges of Thomas Ledam church warden 1613"; large stand paten of 1639; cup of 1657, inscribed "The gift of John Scotson, Mariner performed by Elizabeth his widow to the parish of Mary Magdalene Bermondsey 1657"; two large flagons of 1662, each embossed with a figure of a woman holding palm in her right hand; and an inscribed alms-dish (Plate 22) of 1711. *Pulpit:* of oak, hexagonal with moulded base enriched with shell and floral ornament, enriched cornice and moulded and raised panel on each face surmounted by cherub-head with carved swags and carved festoons at angles; pedestal and stairs modern. *Reredos:* reconstructed and consisting of centre-piece with large cherub-head and heavy carved swags of fruit and flowers; side bays, each with panel, surmounted by cherub-head and segmental pediment. *Seating:* at W. end of nave—pew, with panelled sides in three stages with pierced carving in top panels. *Miscellanea:* In N. gallery—in front of windows, two re-used portions of wood balustrade with moulded balusters and handrail; between N.W. angle of organ and W. wall, portion of similar balustrade. In W. vestibule—three capitals to columns (Plate 18), said to have been dug up near the church and probably from the 12th-century priory-buildings which formerly stood close by: (*a*) scalloped and belonging to small angular shaft; (*b*) and (*c*) large, of cushion-form, with square abaci carved with conventional foliage and 'crow-stepped' pattern, and caps carved with shaped panels and monsters in lower corners.

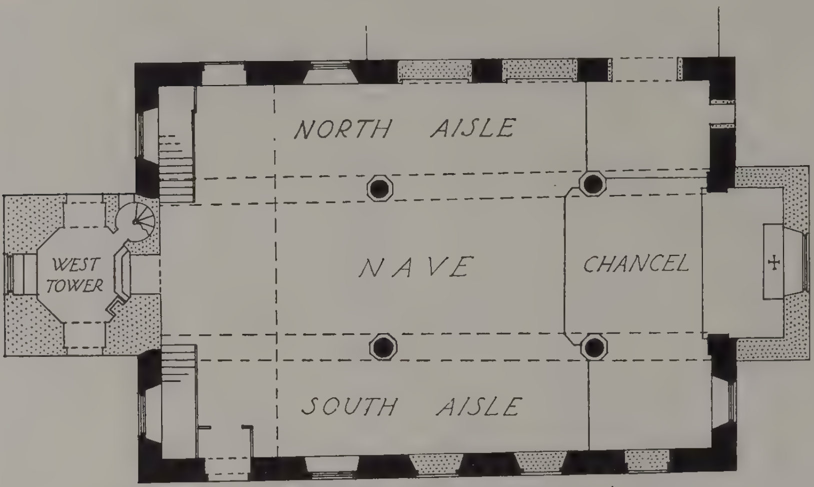
Condition—Good, much altered.

(2) PARISH CHURCH OF ST. MARY, Rotherhithe (Plate 41), stands on the S. side of Rotherhithe Street, 560 yards S.W. of the entrance to Surrey dock. The walls are of yellow brick with stone dressings; the roofs are covered with slates and lead. The present church was rebuilt in the Renaissance style in 1714–15 and stands on the site of an earlier church. The *West Tower* is said to have been rebuilt in 1738, but has a stone on the N.W. corner with the initials and date T.T. 1747; some stonework on the E. side of the tower suggests that some part of the former church may have been incorporated within the new work. The *Sanctuary* is also of a later date than the main structure and is probably contemporary with the tower. The spire was rebuilt in 1861 and the N.E. *Vestry* is a modern addition and a modern hall has been built in the N. side of the church. Side galleries were removed late in the last century.

Architectural Description. The body of the church (75 ft. by 50½ ft.) is rectangular on plan with middle and side aisles, a *Sanctuary* projecting eastwards 9½ ft. beyond the middle aisle and a *West Tower*.

Elevations. The Sanctuary and W. Tower, though re-built after the main structure, are of similar character to the rest of the building. The N. and S. aisles have a moulded base, rusticated stone quoins at the angles and a moulded and dentilled cornice surmounted by a brick parapet with a plastered capping. In the E. wall of both N. and S. aisles is a round-headed window with plain stone surround and key-stone with an outer band of rubbed brick. In the upper part of the N. wall of the N. aisle is a range of five round-headed windows uniform with that in the E. wall; below the westernmost is a segmental-headed doorway, now blocked, and with a moulded architrave, cherub-head key-stone and moulded cornice supported on console-brackets; below the next window to the E. is a window with a segmental head, but otherwise similar to those above described; the E. end of the lower part of the wall is covered by the modern parish-hall. The S. elevation to the S. aisle is uniform with the N. elevation of the N. aisle, but has three segmental-headed windows in the middle of the lower part of the wall, of which the two easternmost are blocked, and a doorway, like that in the N. wall, below both the easternmost and westernmost of the upper windows, but the E. doorway is now blocked. In the W. wall of both the N. and S. aisles is an upper and a lower window uniform with those in the side walls.

Interior. The Nave is divided from the N. and S. aisles by a colonnade of three unequal bays with Ionic columns standing on panelled octagonal pedestals; the columns support a trabeation with panelled and enriched soffit and moulded cornice, from which springs a segmental plaster ceiling,



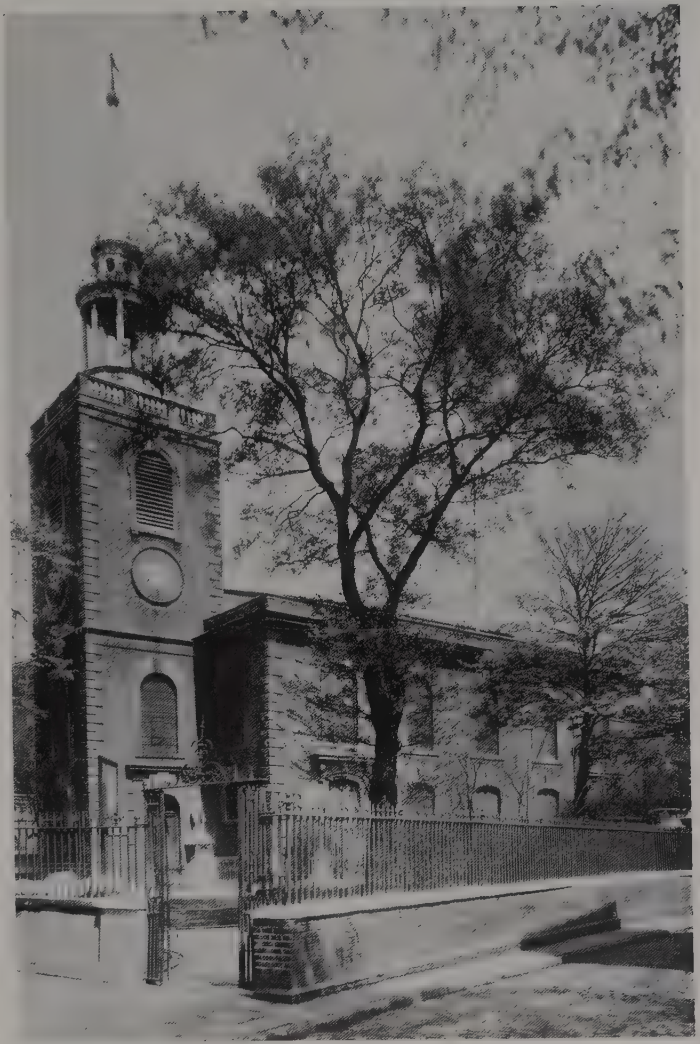
CHURCH OF ST MARY, ROTHERHITHE.

Scale 0 10 20 30 40 *Feet.* ▬ *Early 18th. century* ▨ *Later work.*

divided into bays by panelled ribs; in each bay are moulded panels. In the W. wall of the nave is a mid 18th-century doorway opening into the W. tower, on either side of which the E. angles of the tower are exposed. The N. aisle has in the E. wall a mid 18th-century doorway opening into the vestry, and in the N. wall are three modern archways opening into the modern parish hall. Both N. and S. aisles have flat ceilings divided into bays by panelled beams with a single moulded panel in each bay.

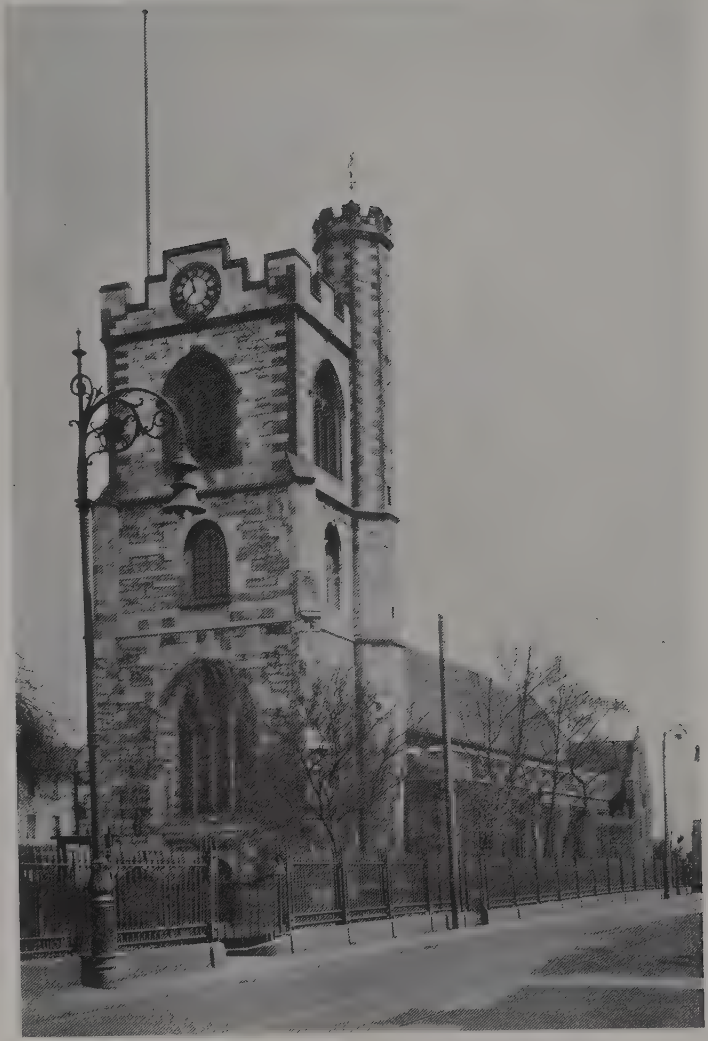
Fittings. All of early 18th-century date, unless otherwise described. *Brass:* In N. aisle—on N. wall, to Peter Hills, 1614–5, "one of the eldest brothers and assistants of the Company of the Trinity," and his two wives, four plates, one with figures of man and his wives, one with achievement-of-arms and two with inscriptions. *Candelabra:* In middle aisle—one, with moulded stem and three ranges of holders, gilt dove on top; in side aisles—two, each with one range of holders. *Communion Rails:* re-made, with a few of the original turned or twisted balusters, other balusters incorporated in seating. *Lectern* (Plate 15): modern, but incorporating four carved consoles with scroll-work and acanthus-leaf, of late 17th or early 18th-century date. *Monuments:* In N. aisle—on N. wall, (1) to Captain Roger Tweedy, 1655, painted tablet with painted and incised inscription. In S. aisle—on S. wall, (2) to Brian, Richard, Marke, Alize and Elizabeth, children of Nicholas Reynolds and Elizabeth his wife; Elizabeth the youngest daughter was wife of Robert Wheatly and died 1593, alabaster tablet with inscribed border. In churchyard—on N. wall of N. aisle, (3) to Captain Thomas Stone Jun. 1666, plain stone tablet; on W. wall of N. aisle, (4) to Captain Anthony Wood, 1625, stone tablet (Plate 43) with shaped panel carved with a ship, probably a merchantman. *Picture:* In S. aisle, framed oil painting, late 17th-century symbolical painting of Charles I. *Plate* (Plate 21): includes cup of 1619, inscribed on bowl with band of conventional ornament and "An̄ Dom̄ 1620"; cup of 1672 with Latin inscription recording gift by Mathew Crouch and achievement-of-arms; two covers for above cups dated 1713, but without date-letters; a stand-paten of 1618 inscribed "The gift of Aron Woodcock"; a stand-paten of 1641; a stand-paten of 1672 similarly inscribed as cup of that date; a flagon inscribed "The gift of Captaine Thomas Stone ye yonger Aug 9th 1666" and with achievement-of-arms; alms-dish of 1703 with inscription recording gift by Sarah widow of Captain Robert Seaman; dish with concentric bands of varying ornament in repoussé work with the inner band of petals enclosing rabbits and deer alternating with foliage; two rows of geometrical patterns and a rim with arabesques with cherubs and leopards' faces, probably Spanish, 16th-century; four pewter dishes with gilt inscription on rim and in middle "St. Mary Rotherhithe 1708. W.B." *Rain-water Heads:* On N. and S. walls of church—four shaped heads dated 1714. *Reredos:* occupying whole of E. wall of sanctuary, on panelled plinth with moulded base and capping, in three bays with two fluted Corinthian pilasters on either side of middle bay and single pilasters at ends of side bays supporting a continuous entablature with enriched mouldings and modillioned cornice, which breaks forward over pilasters; in middle bay,

PLATE 41.



BERMONDSEY: (2) PARISH CHURCH OF ST. MARY, ROTHERHITHE, 1714–15.

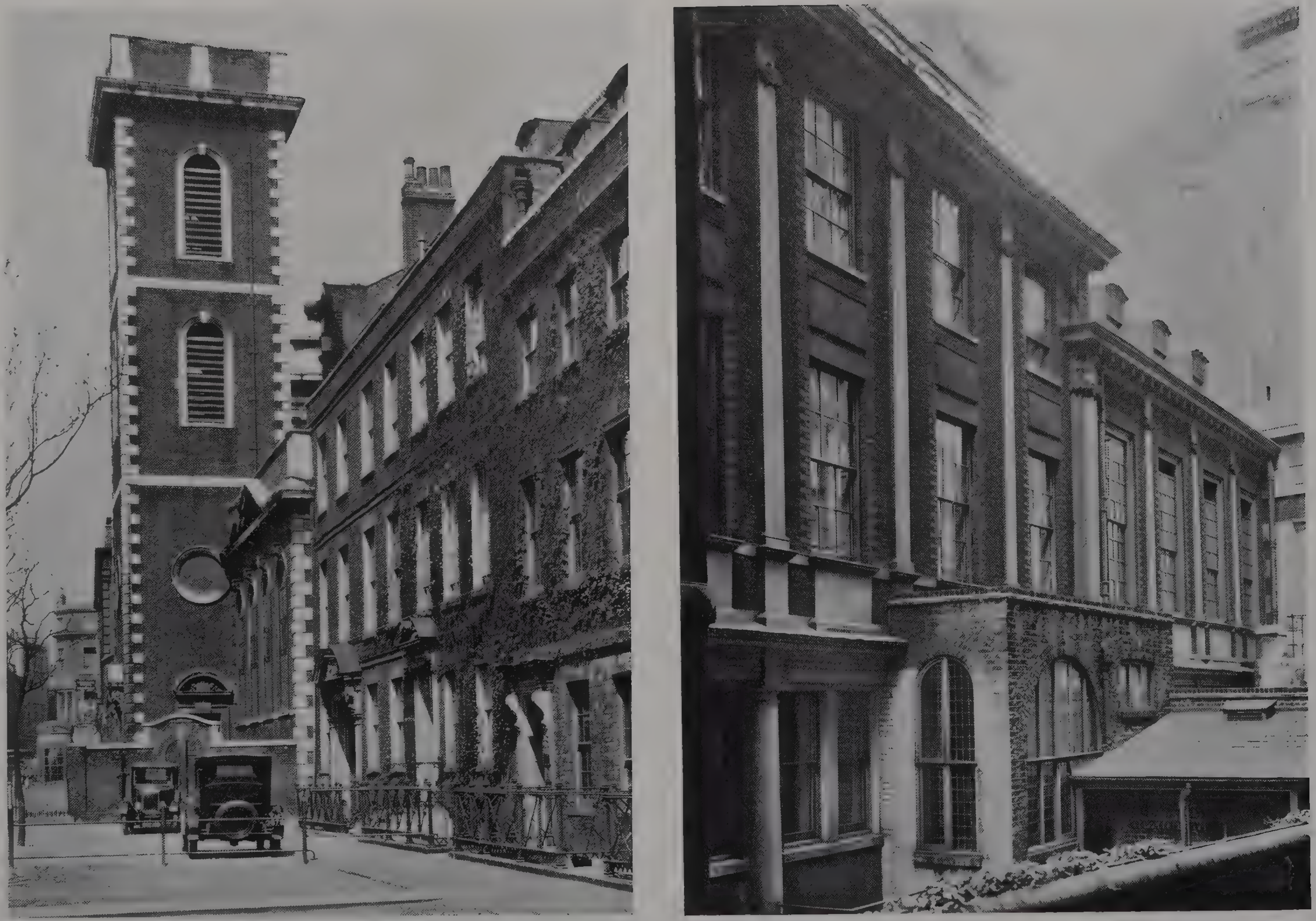
W. Tower later.



POPLAR: (3) PARISH CHURCH OF ST. MARY STRATFORD, BOW.

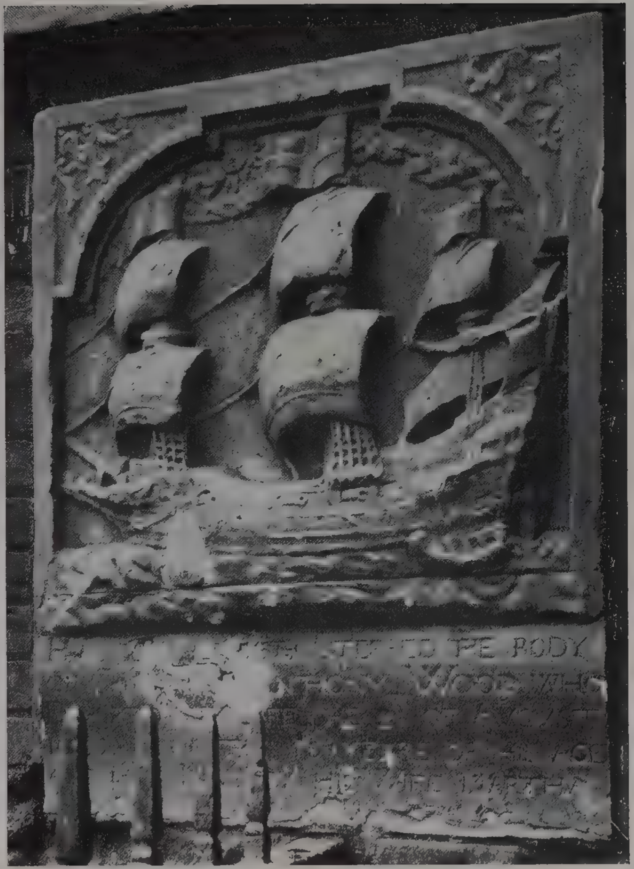
W. Tower, 15th-century.

PLATE 42.



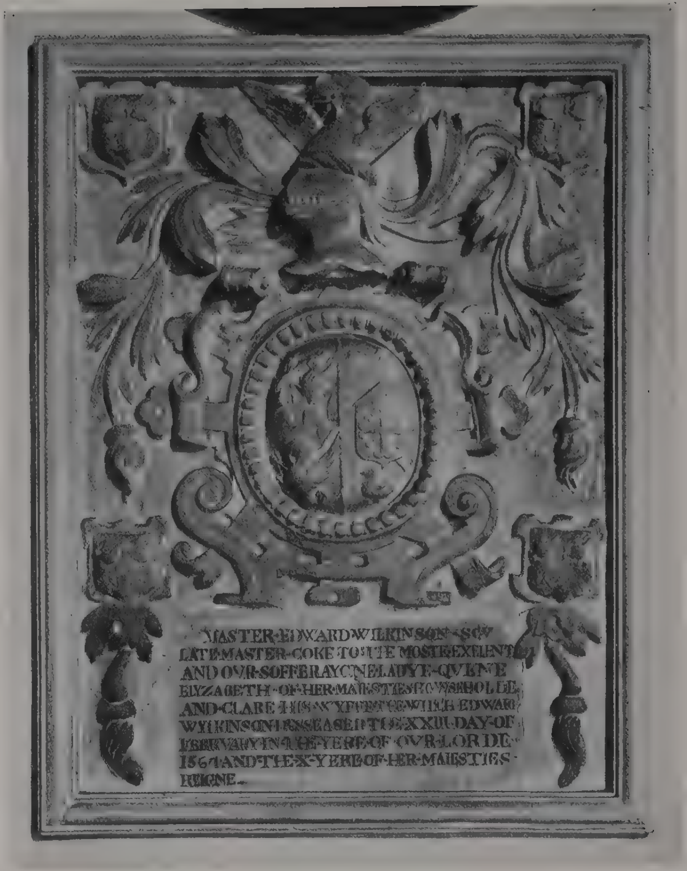
S. Front. N. Front.

BERMONDSEY: (3) CHURCH OF ST. THOMAS AND REMAINS OF HOSPITAL, 1702–3.


THE BODY
WOOD WHO

BERMONDSEY: (2) ROTHERHITHE PARISH CHURCH.

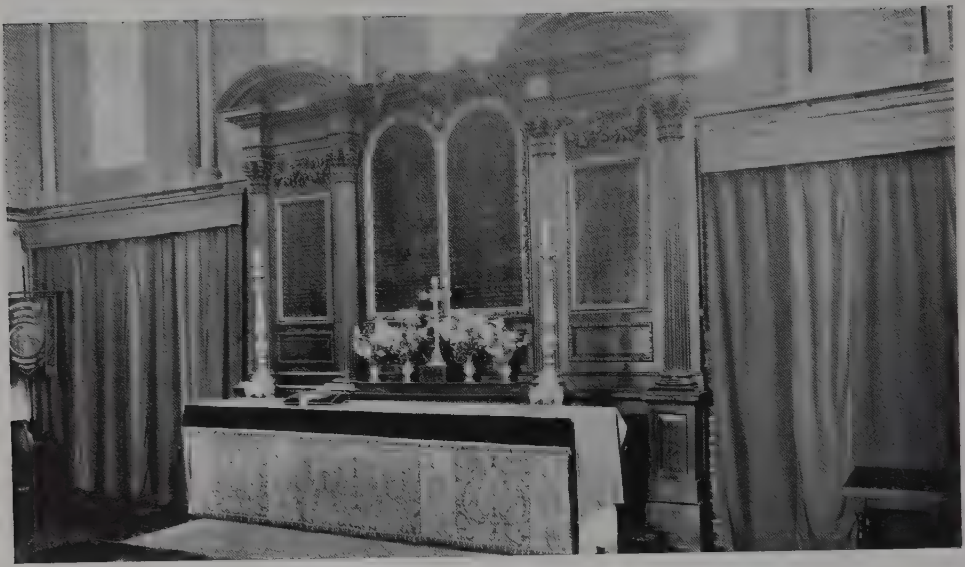
Monument (4) to Capt. Anthony Wood, 1625.


MASTER·EDWARD·WILKINSON
LATE·MASTER·COKE·TO·THE·MOSTE·EXELENT
AND·OVR·SOFFERAYGNE·LADYE·QVENE
ELYZABETH·OF·HER·MAIESTIES·HOWSHOLDE
AND·CLARE·HIS·WYFFE·THE·WHICH·EDWARD
WYLKINSON·DESSEASED·THE·XXIII·DAY·OF
FEBRVARY·IN·THE·YERE·OF·OVR·LORD·
1567·AND·THE·X·YERE·OF·HER·MAIESTIES·
REIGNE.

GREENWICH: (3) CHARLTON PARISH CHURCH.

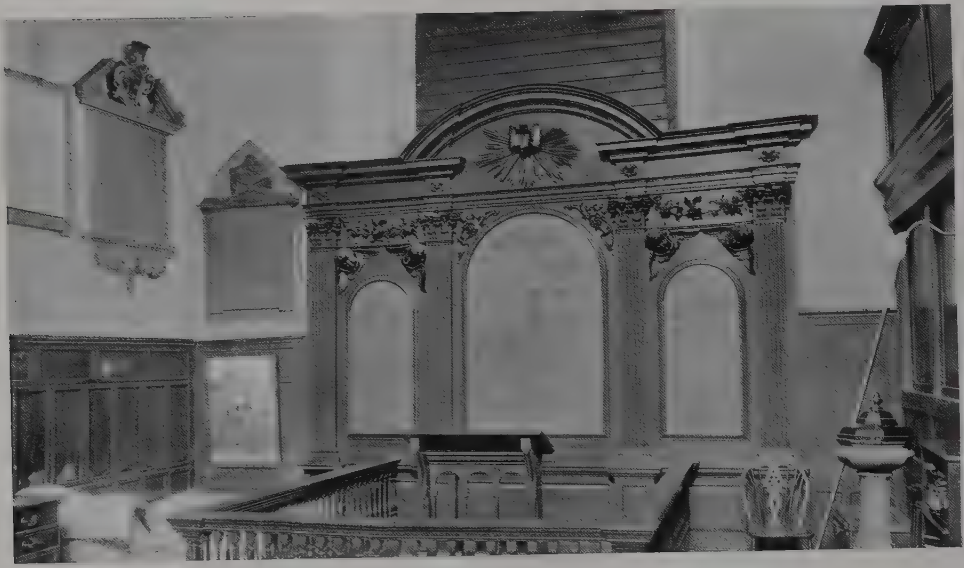
Monument (2) to Edward Wilkinson, 1567–8.

REREDOSES.



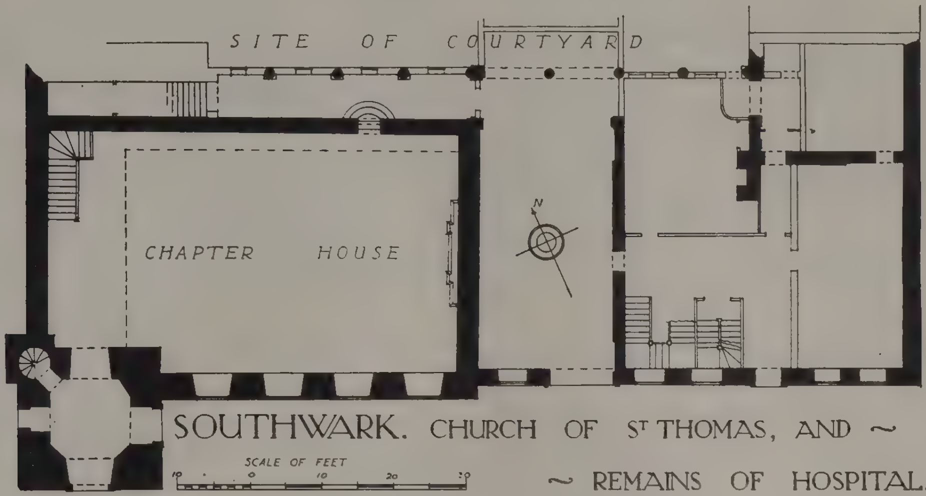
CAMBERWELL: (2) CHURCH OF ST. ANTHOLIN, NUNHEAD LANE.

Late 17th-century.



STEPNEY: (5) CHURCH OF THE HOLY TRINITY, MINORIES.

Early 18th-century.



SOUTHWARK. CHURCH OF ST THOMAS, AND ~ ~ REMAINS OF HOSPITAL.

four bolection-moulded panels, two lower rectangular and carved with grapes, flowers, wheat, etc., two upper round-headed with carved mouldings and containing modern paintings; in side spandrels carved scroll and flowers and in middle spandrel three cherub-heads in high relief with flowers; richly carved festoons between flanking pilasters; in each of side bays two bolection-moulded panels with head of upper panel raised in middle with carved cherub-heads, floral festoon and swags above. The return N. and S. walls of the sanctuary are treated in a similar manner to the side bays of the reredos, and in the angle of the walls are long pendants of fruit and flowers carved in high relief. *Royal Arms:* In N. aisle—on E. wall, carved and painted achievement with modern painted arms. *Seating:* Raised panelling, etc., re-used in pews and carved and pierced panels, etc., re-used in stalls.

Condition—Good.

(3) Church of St. Thomas (now the Chapter-house of Southwark Cathedral) and Remains of St. Thomas' Hospital stand on the N. side of St. Thomas' Street. The buildings formed part of the S. wing of the middle quadrangle of the hospital which stood on the site before the removal to its present position by the Albert Embankment between Westminster Bridge and Lambeth Palace. The church is now used as the Chapter House of Southwark Cathedral and the Treasurer's buildings adjoining on the E., now called the Collegiate House, are utilised as offices. Later buildings have been erected at either end of the old buildings; the S. front of the Treasurer's house was refronted later in the 18th century and the interior has been remodelled.

The *Church* is of brick with stone dressings; the roofs are covered with modern slate. It was built in 1702–3 at a cost of £3,043, and replaced the former church which belonged to the Hospital. It is rectangular on plan with a S.W. tower; below the church is a cellar. The *S. or Front Elevation* (Plate 42) has the projecting S.W. tower at the W. end. The wall of the main building has a plastered plinth with a moulded stone capping, rusticated stone quoins, a moulded stone cornice carried up in the middle in a pediment and a brick parapet with a moulded stone capping and stone pedestals at either end. The plinth is raised in the middle over the former doorway to the cellar. Above the plinth are four round-headed windows with moulded stone architraves and cherub-head keystones and moulded sills connected by a flat continuous stone band. The S.W. Tower has a stone plinth and is divided externally into three stages by flat stone bands; it is finished with a moulded cornice surmounted by a brick parapet with a moulded stone-capping; there are stone pedestals at the angles and in the middle of each face and rusticated stone quoins at the angles of the tower. The ground stage has in the E. wall a square-headed doorway with a moulded architrave and a moulded cornice surmounted by a curved pediment, in the tympanum of which is carved an open book with a cherub-head on either side; the frieze is shaped at each end and has a projecting block in the middle carried down through the architrave. Above the doorway is a circular window with a moulded stone architrave. In the S. wall is a square-headed doorway with moulded architrave flanked by panelled pilasters with scroll-brackets supporting a moulded cornice and segmental pediment above a pulvinated frieze, in the middle of which is a projecting rectangular block carried down through the architrave; in the tympanum are carved three cherub-heads. Above the doorway is a circular window as in the E. wall. Both the second and top stages have in each wall a round-headed window with moulded architrave and plain key-stone. The *N. Elevation* (Plate 42) is of two storeys. The ground floor formerly had an open walk divided into bays by stone columns of the Doric order supporting an entablature carrying the wall of the upper storey. This has been underbuilt and the columns concealed, but at the E. end against the modern addition two pilasters are exposed, as is also the whole of the entablature which has plain triglyphs at intervals marking the intercolumniation. A modern building conceals the W. end of the front, but the remainder of the upper storey is divided into four bays by Ionic pilasters standing on pedestals, with separate entablatures and a continuous modillioned eaves-cornice. In each bay is a tall square-headed window with rubbed brick arch, flush moulded frame and sashes with moulded glazing-bars; below each window is a projecting stone pedestal, with a moulded capping forming the window-sill. In the roof are three segmental-headed dormer-windows.

Interior. Inside, the building is rectangular on plan with the tower partly projecting into it at the S.W. angle. The ceiling is flat with an enriched modillioned cornice of plaster. On the N. and W. sides is an early 18th-century gallery with a panelled front approached by an early 18th-century staircase (Plate 27) with moulded string and handrail, turned balusters and square newels. Against the E. wall the old reredos remains, but the lower part of the plinth is concealed by a modern platform. The reredos stands on a panelled plinth with bolection-moulded panels and is in three bays with the middle bay flanked by fluted Corinthian pilasters supporting entablatures and a curved pediment; the pediment is surmounted by a panelled attic ramped up in the middle and surmounted by the royal crest with panelled pedestals at the sides supporting respectively a lion and a unicorn; the middle part of the attic projects slightly and on the face of it is a carved cartouche of the Royal (Stuart) arms. Within the middle bay between the pilasters above a panelled base are two round-headed bolection-moulded panels, above which is a moulded architrave in line with the architraves over the pilasters, curved down in the middle, and surmounted by a shaped panel with a painting of a 'glory,' the name 'Jehovah' and cherub-heads. The side bays each have a bolection-moulded panel above a panelled base with a pediment above surmounted by a shaped and panelled pedestal and a panelled triangular shaped finial with a carved flame-top. The other walls of the church are panelled to the level of the window-sills, with a moulded cornice at that level. Standing on the platform or dais is the old pulpit; it is octagonal on plan with a moulded and enriched base and moulded capping and has a bolection-moulded panel on each face with a geometrically designed inlay-panel, one with the initials 'S T H' and the date 1702. In the N. wall below the gallery is a doorway with a semi-circular head leading to the corridor which was formerly an open walk on the N. side of the building. The ground stage of the tower is octagonal on plan with a round-headed arch on the E., S. and W. sides; those in the E. and S. walls form the rear-arches of external doorways; the square-headed doorway in the N. wall has a moulded stone architrave and opens into the main building. The E., N. and S. doorways have original panelled doors, as has the doorway to the turret-staircase. In the passage on the N. side of the main building are three partly exposed Doric columns. The cellar has a brick barrel-vault.

The *Collegiate House* (Plate 42), formerly the Treasurer's House of the Hospital, is of three storeys with attics and a cellar. The walls are of brick; the roofs are covered with slate. The S. or front elevation was rebuilt later in the 18th century, but has at the W. end a re-used early 18th-century doorway (Plate 9); it is of stone and square-headed with superimposed panelled pilasters of the Doric order to the jambs and reveals with carved scroll-brackets above the flanking pilasters supporting an enriched cornice and a broken segmental pediment; within the pediment and over the head of the doorway are projecting panels. The N. or back elevation has the lower part of the E. end covered by a one-storey modern addition. The ground storey was uniform with that of the church adjoining and had an open loggia or walk with a colonnade carrying the wall above; this where exposed has been underbuilt, but part of one column and the E. respond with the entablature which they carry are visible. Above the ground floor the front is divided into four bays by Ionic pilasters standing on pedestals uniform with those on the adjoining church, but the pilasters themselves are taller and are surmounted by an entablature of which only the modillioned eaves-cornice is continuous. In each bay are two square-headed windows, one to each of the upper floors; they have flat brick arches and later hung sashes; below the first-floor windows are pedestals with plain stone bands carried across the front of the building at the levels of their moulded bases and cappings, and below the upper windows are projecting brick panels. In the roof are three dormer windows, one of which is modern. Inside the building many of the rooms are panelled with bolection-moulded panelling and have moulded skirtings, dado-rails and cornices. One room on the second floor has a bolection-moulded surround to the fireplace with a carved frieze and key-block and enriched and moulded shelf. The principal staircase (Plate 24) is of early 18th-century date with moulded handrail, square newels, twisted balusters and cut string with carved brackets to each step. A second staircase has moulded string and handrail, turned balusters and square newels, some of which have ball-finials. The walls of the staircase are panelled, but on the landings some of the panelling is modern.

Early 18th-century stone statues of Edward VI, Sir Robert Clayton, and four cripples, from the old building, were removed to the new hospital on the Albert Embankment.

Condition—Good.

Secular :—

(4) WALLS in rear of Nos. 26–28 Rotherhithe Street about ½ m. E. of St. Saviour's Dock are of rubble with ashlar-dressings, and though incorporated in a modern building are of late 15th-century date. One wall runs from E. to W. for a distance of about 35½ ft. and at an average height of 19½ ft., above which is modern brickwork. At the E. end it returns southwards for 23 ft. at an average height of 8 ft., rising to about 18 ft. at the N. end where the end of the N. wall is corbelled out about 6 ft. above the ground. The original ground-level is not, however, precisely known. The N. wall is now incorporated in the party-wall between some engineering works and a granary, but was formerly an external wall facing northwards. In it are the remains of two ranges of openings, with four openings in each range, but the upper windows are narrower than, and are not placed immediately over, the openings below. All the openings are now blocked with modern brickwork which, except in one of the windows in the upper range, is flush with the external wall-face. The lower openings have two-centred segmental heads, but the hood-mouldings except that of the westernmost head have been cut away. In the upper range, the second window from the W. has exposed jambs of two hollow-chamfered orders, the inner jamb being carried up in a four-centred head and the outer in a two-centred segmental arch with a mutilated moulded label ; portions of the mutilated labels to the remaining windows in the upper range are visible. On the E. wall is a wide projection or buttress, now coped with modern brick.

Condition—Fairly good.

(5) REMAINS of SOUTH GATEHOUSE of BERMONDSEY ABBEY, incorporated in N. wall of No. 7 Grange Walk, a house 160 yards S. of the church of St. Mary Bermondsey, are possibly of the 15th century, but there is no evidence of their date. The iron staples of the gate remain in the N. wall of the house and the adjoining angle is chamfered. This was apparently the S. jamb of the gateway. The house in which it is incorporated is mainly modern, but the lower part is rendered in cement. The basement beneath this part has stone walls.

(6) CONSECRATION CROSS, reset in middle pier to the railing in front of the Anglo-American Oil Company's filling-station on W. side of Tower Bridge Road, 100 yards S. of St. Mary's Church, was found re-used in an old wall about 20 ft. N.W. of its present position, in 1922. It appears to have formed part of a 15th-century door jamb, presumably from Bermondsey Abbey. The cross is within a circle and below is a moulded stop.

MONUMENTS (7–17).

The following monuments, unless otherwise described, are of late 17th or early 18th-century date and of two storeys with attics and basement. The walls are of brick ; the roofs are covered with slates or tiles. Most of the buildings have been considerably altered and internally are of little interest.

Condition—Good or fairly good unless noted.

(7) *House* and *Shop*, No. 78, on W. side of Bermondsey Street is of three storeys with an attic, but the top storey is a modern addition hung with tiles. A modern shop front has been inserted on the ground floor, above which the wall-face is covered with cement. In the middle of the front on the first floor is a projecting bay window with a moulded entablature with the cornice carried up in the middle in a pediment.

(8) *House*, No. 8 on S. side of Grange Walk, 160 yards S. of the church, is of two storeys with an attic. The front has brick bands between the storeys and a plaster-faced gable ; the windows have flush frames and the pitch of the roof has been altered.

(9) *House*, now four tenements, Nos. 63–66 on N. side of Grange Walk, about 10 yards W. of Fendall Street, is of two storeys with attics. Originally one large house, it has been cut up into tenements and much altered. At the back are modern additions. The front to the street has been plastered and has at the W. end two gables. The westernmost chimney-stack has grouped shafts.

(10) *House*, No. 16, on S.E. side of Curlew Street, 290 yards E. of the Church of St. John, Horsleydown, has in the front wall just below the parapet a stone tablet inscribed "F.H.H. MDCCLII," the date evidently of the building of the parapet. The windows have flat, rubbed-brick arches and flush frames with old hung sashes with thick glazing bars. The entrance-doorcase is of wood and has flanking Corinthian pilasters, panelled and with carved swags in the panels ; it is surmounted by scroll-brackets in which are seated

cherubs; over the head of the doorway is an entablature with a cornice and pediment projecting over a central carved key-block and side brackets; the doorway has apparently been heightened, the side pilasters now resting on the carved cherub-heads. The back elevation has been slightly altered and has segmental-headed windows. Inside the building the back rooms on the ground floor are panelled in two heights and have dentilled cornices; in one of these rooms is a cupboard with a moulded architrave and semi-circular head. Other rooms have panelled dados and cornices. In the basement is some re-used early 17th-century panelling. The staircase has turned balusters and moulded handrail.

(11) *House*, on S. side of Bermondsey Wall, 120 yards E. of St. Saviour's Dock, is of two storeys with an attic. The front or W. elevation has at the level of the first floor a projecting brick band and at the eaves a wooden modillioned cornice. The lower windows have segmental heads and flush frames and the upper windows are square-headed. The central doorway has a shell-hood carried on carved scroll-brackets and is carved with radiating flutings and a long-tailed bird. The door is four-panelled and has a fanlight above. In the roof are three dormer-windows with moulded cornices; over the middle dormer is a curved pediment and the side dormers have hipped roofs. The N. elevation is gabled. Inside the building one of the ground-floor rooms is lined with bolection-moulded panelling in two heights with moulded dado-rail and cornice. The staircase has a close string, moulded handrail and turned balusters.

(12) *House*, on S. side of Jacob Street, nearly 70 yards E. of Mill Street, has a weather-boarded front and retains some original sash-windows. In the roof is a flat-topped dormer-window.

Condition—Bad.

(13) *Row of three houses*, Nos. 44 to 46 on E. side of George Row, 40 yards S. of Bermondsey Wall, have had modern shop-fronts inserted on the ground floor, above which the fronts have been plastered. There is a continuous projecting band below the sills of the first-floor windows which have flat heads. The roof of No. 45 has been altered, but in the roofs of both Nos. 44 and 46 is a dormer-window with a hipped roof.

(14) *Bridge House*, now tenements, on W. side of George Row, 30 yards N.W. of (13), was built on a T-shaped plan with the cross-wing at the N. end. The E. front of the main block is symmetrically designed and has a projecting plinth and a projecting band at the level of the attic-floor, above which the wall is carried up in two ogee-shaped gables. On the ground floor are four and on the first floor are five windows, with rubbed-brick jambs and flat arches; in each of the gables is a similar window; all the frames and sashes have been renewed. Over the central entrance-doorway is a shell-hood, carried on carved scroll-brackets; the hood is carved with festoons in high relief and the figure of an animal. The door is of three bolection-moulded panels and above it is a fanlight. The W. front has been rebuilt and some of the windows at the S. end have been blocked. Inside the building, the walls of some of the rooms are lined with plain panelling with moulded cornices and have bolection-moulded panels over the fireplaces.

Condition—Poor.

(15) *House*, No. 37, on W. side of St. Marychurch Street, about 120 yards S.W. of the church of St. Mary, Rotherhithe, is weather-boarded at the back. A later shop-front has been inserted on the ground floor. On the front to the street the windows on the first floor have square heads and rubbed-brick dressings.

(16) *Range of five tenements*, Nos. 302 to 310, on S. side of Rotherhithe Street, 230 yards N.E. of the Surrey Dock entrance to the Surrey Commercial Docks, are of two storeys with attics. The lower parts of the walls are of brick and the upper parts are of weather-boarded timber-framing. The N. or front elevation has in the roof five dormer-windows, one of which has gabled and the other hipped roofs. Some of the windows in the N. wall retain their original woodwork. The W. end is gabled and later buildings have been built against the E. end. The S. side has five gables. Inside the buildings some of the timber-framing is exposed.

Condition—Bad.

(17) *House*, now two tenements, No. 2, on E. side of St. Paul's Lane, 20 yards S.E. of (16), is of weather-boarded timber-framing. Inside the building some of the timber construction is exposed.

2. BETHNAL GREEN.

(O.S. 6 in. London, Sheet K.)

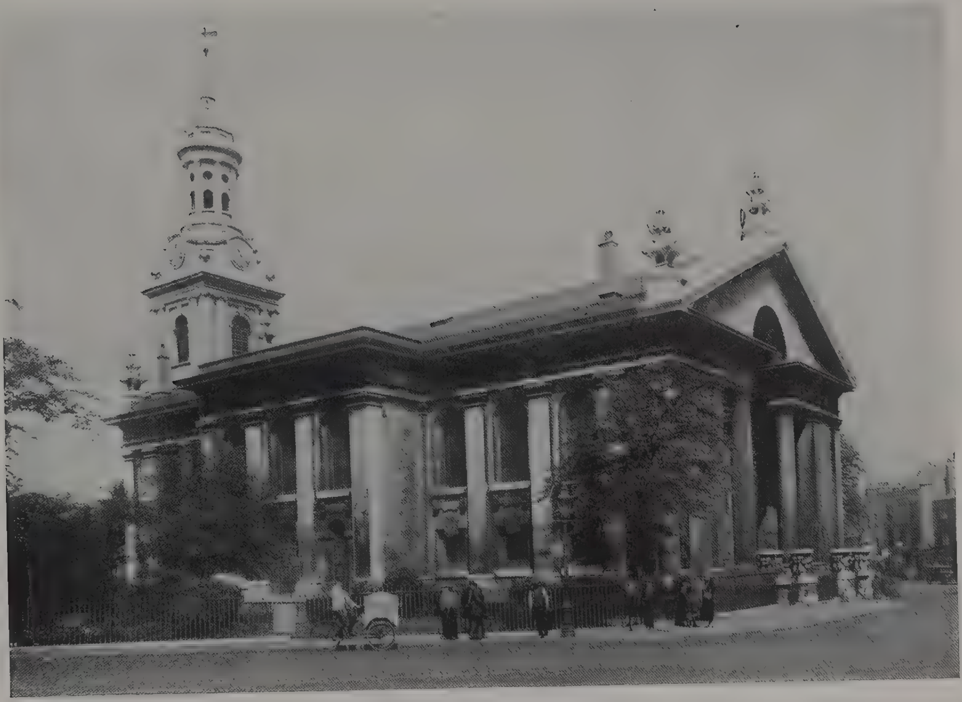
The Borough of Bethnal Green consists of the parish of St. Matthew, Bethnal Green.

Ecclesiastical :—

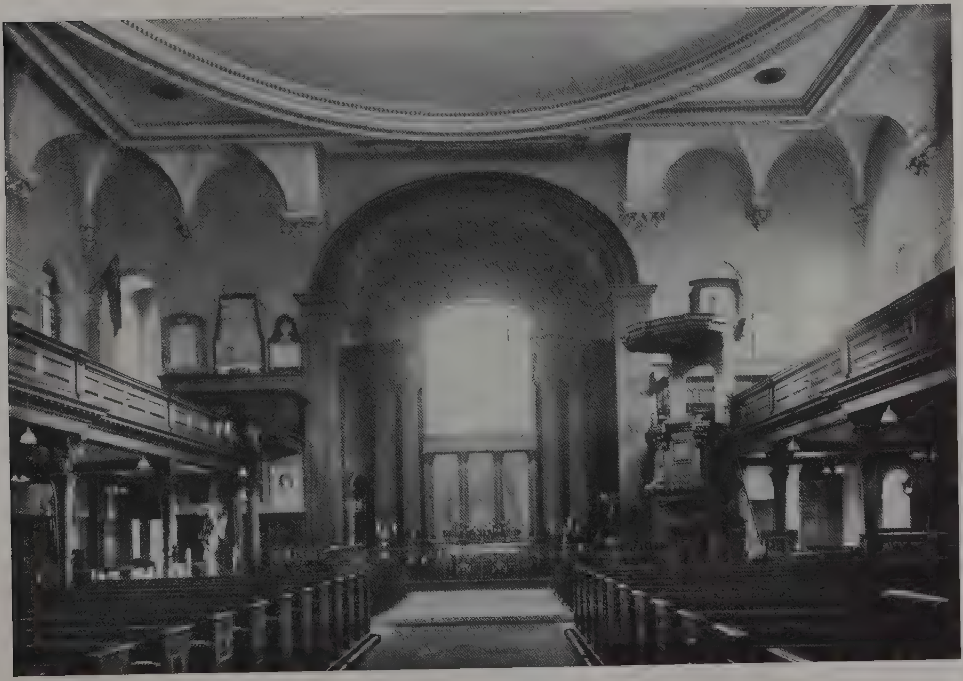
(1) PARISH CHURCH OF ST. MATTHEW, re-built in 1740, contains from the older chapel the following:—

Fittings—*Plate*: includes flagon of 1635 given by Major W. Leech, cup of 1635, given in 1746, cover-paten of 1681, and a beadle's staff dated 1690 and with a medallion of a blind beggar and dog.

Condition—Re-built.

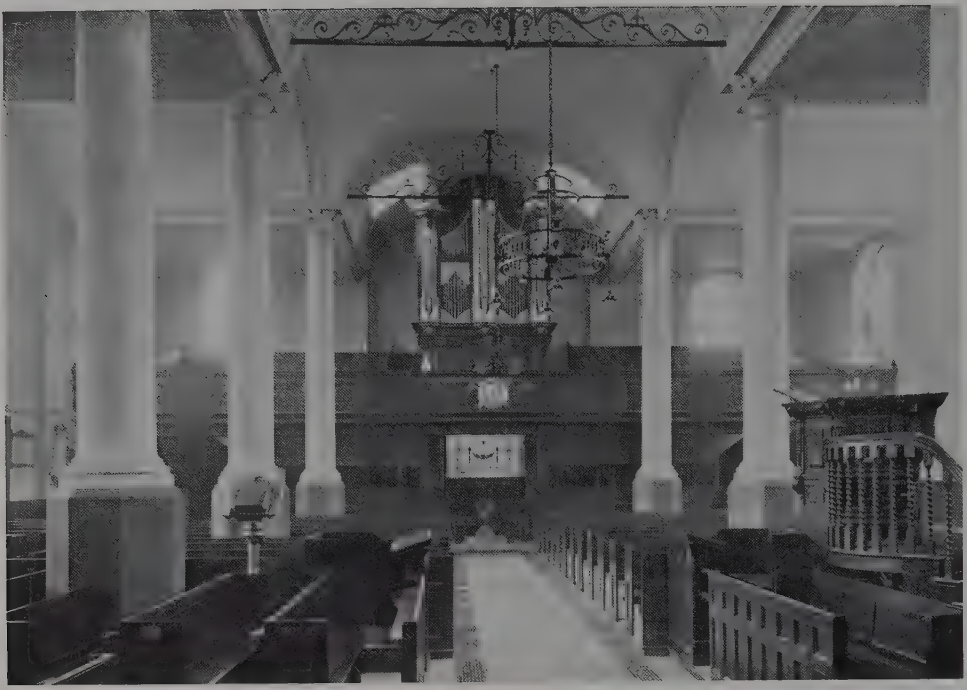


Exterior from the S.E.

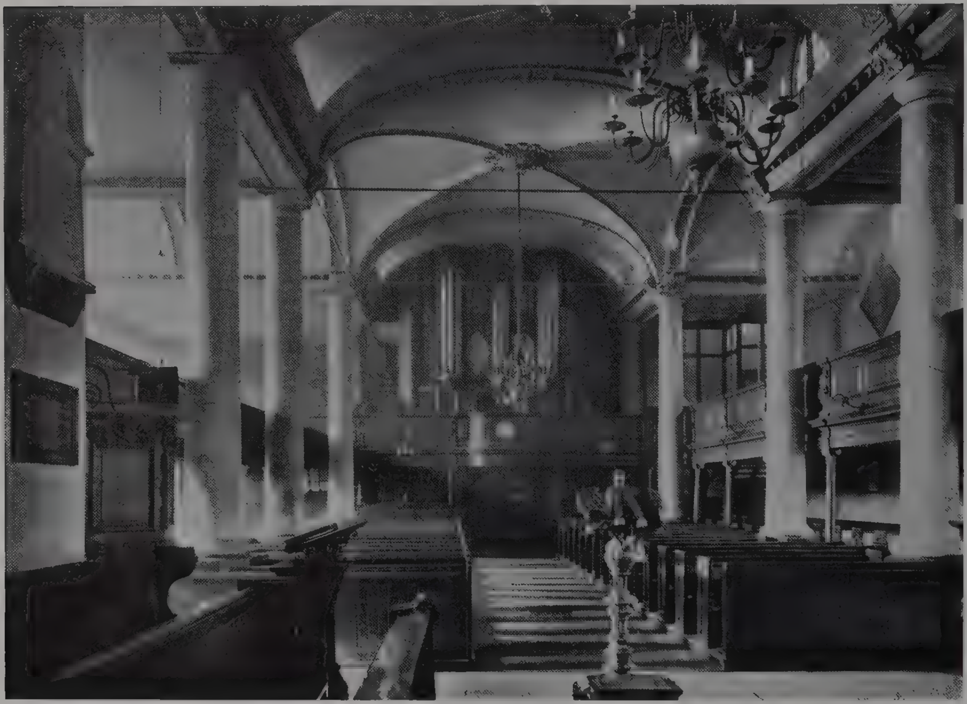


Interior, looking E.

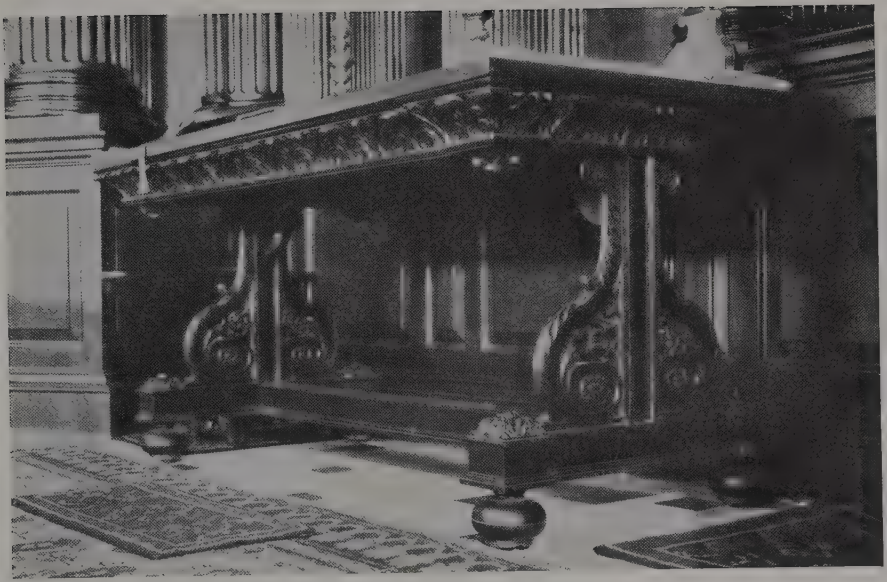
GREENWICH: (1) PARISH CHURCH OF ST. ALFEGE, 1711–14.



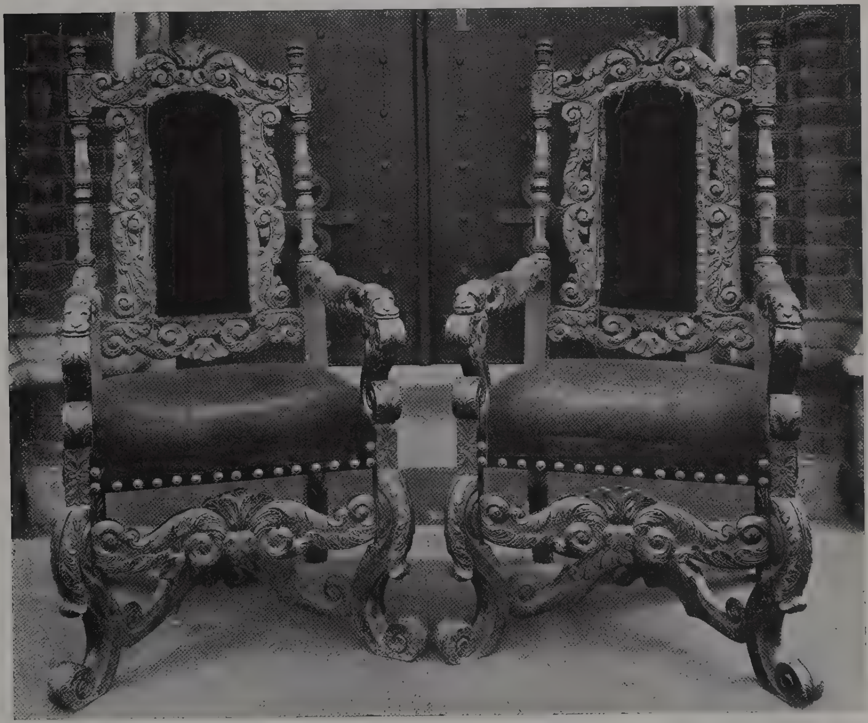
GREENWICH: (2) PARISH CHURCH OF ST. NICHOLAS, DEPTFORD.
Interior, looking W., 1697.



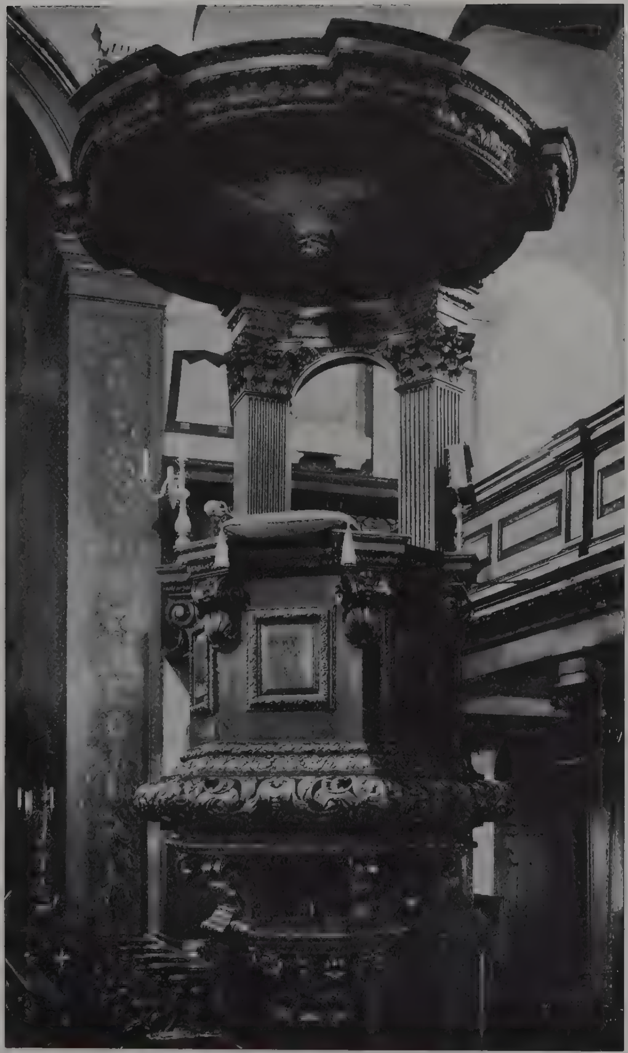
BERMONDSEY: (1) PARISH CHURCH OF ST. MARY MAGDALENE, BERMONDSEY.
Interior, looking W., late 17th-century.



GREENWICH: (2) PARISH CHURCH OF ST. ALFEGE.
Communion Table, early 18th-century.

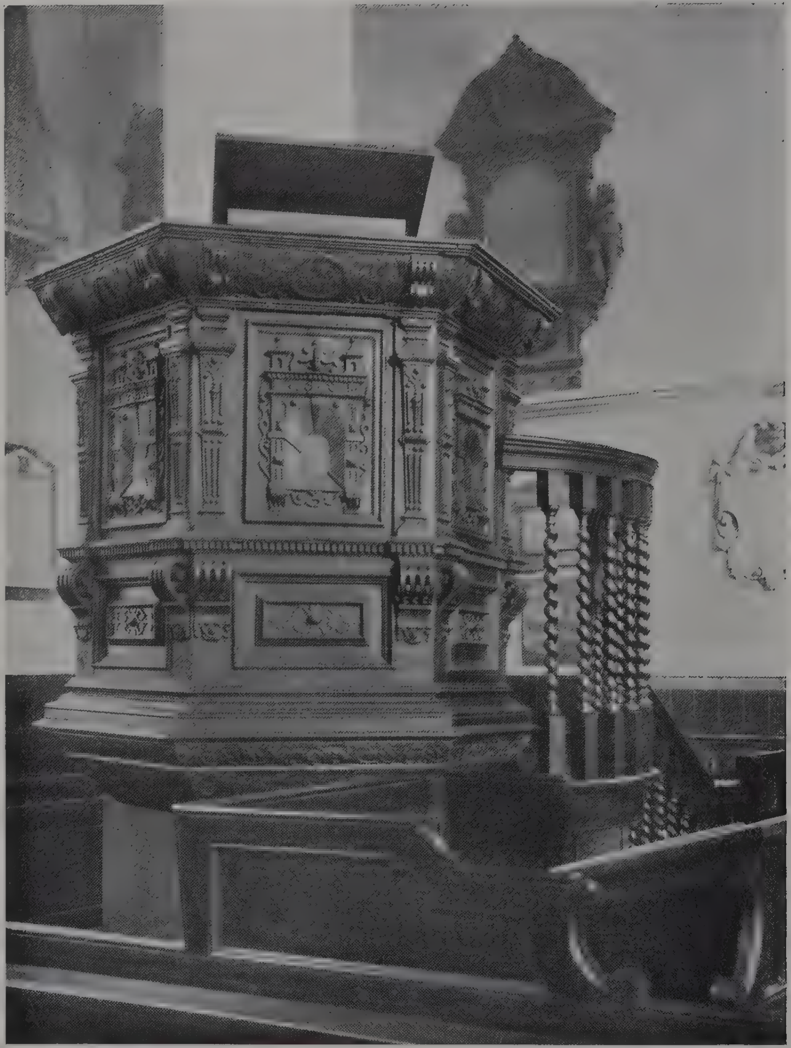


POPLAR: (3) PARISH CHURCH OF ST. MARY, BROMLEY.
Chairs, possibly late 17th-century.



GREENWICH: (1) PARISH CHURCH OF ST. ALFEGE.

Pulpit, early 18th-century.



GREENWICH: (2) PARISH CHURCH OF ST. NICHOLAS, DEPTFORD.

Pulpit, *c.* 1620.

Secular :—

(2) NETTESWELL HOUSE, on the S. side of Old Ford Road, at the W. corner of Victoria Park Square, is of two storeys with cellars and attics; the walls are of brick and the roofs are tiled. It would appear to have been built in the second half of the 17th century and perhaps altered early in the 18th century. An inscription over the doorway gives 1553 as the date of the original building, and 1705 and 1862 as the dates of restorations; there is no surviving work attributable to the first of these dates. The S. front (Plate 4) has bands between the storeys and is finished with two shaped gables terminating in pediments. The E. side has a coved eaves-cornice of plaster. Inside the building, the staircase from the first floor to the attics is of *c.* 1700 and has straight moulded strings and hand-rails; the turned balusters on the landing are of the same date; the stairs to the cellar have similar turned balusters. In the attics are two early 18th-century battened doors.

Condition—Good.

(3) HOUSES, Nos. 16, 17 and 18 on the E. side of Victoria Park Square and 110 yards S.S.E. of (2), are of two storeys with cellars and attics. The walls are of brick and the roofs are tiled. They were built, as a range, *c.* 1700, but No. 16 has been entirely altered internally. The W. front has a brick band between the storeys, a wooden modillioned eaves-cornice and dormer-windows. Nos. 17 and 18 have each an original doorway (Plate 10), with moulded architrave flanked by pilasters with carved and scrolled brackets, supporting a flat hood with a panelled soffit. Inside the building, the same two houses have each an original staircase (Plate 24) with bracketed strings, twisted balusters and heavy moulded hand-rail ramped up over the square newels which have ball-terminals. Above the first-floor level the strings are moulded and straight. The E. room on the ground floor of No. 17 is lined with bolection-moulded panelling, with dado-rail and cornice; the doors have moulded architraves; the N.W. room has some moulded panelling. In the cellars of the same house are some chamfered ceiling-beams and two original panelled doors; on the first floor two rooms have moulded panelling.

Condition—Good.

(4) RANGE of seven houses, Nos. 65–76, on the W. side of Cambridge Road, S. of Northampton Street, are of two storeys with cellars and attics; the walls are of brick and the roofs are tiled. The range (Plate 5) was built late in the 17th century, but some modern shop-fronts have been inserted. The road was formerly called Dog Row and the range had a row of dog-kennels along the front, now blocked up and stuccoed. Where original, the E. front has a brick band between the storeys, and two windows have old casement-frames. The roof has a modillioned eaves-cornice and dormer-windows.

Condition—Fairly good.

(5) HOUSES, Nos. 3, 5, 7 and 9 Hare Street, and Nos. 1 to 4 Hare Court, 20 yards E. of Brick Lane, are of three or four storeys; the walls are of brick and the roofs are tiled. The houses are said to have been built as tenements for weavers and are of early 18th-century date. Where original, the fronts have brick bands between the storeys. Inside the buildings there are some exposed ceiling-beams.

Condition—Fairly good.

(6) HOUSES, Nos. 15 to 33, on the N. side of Austin Street, 50 yards N.E. of St. Leonard's Church, Shoreditch, were originally of two storeys with attics; the walls are of brick and the roofs are tiled. They were built early in the 18th century, but have been much altered and some have added storeys, weather-boarded on the front. Inside the buildings are some exposed ceiling-beams.

Condition—Fairly good.

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3. CAMBERWELL.

(O.S. 6 in. London, Sheet O.)

The Borough of Camberwell is coterminous with the civil parish of Camberwell.

Ecclesiastical :—

(1) PARISH CHURCH OF ST. GILES was entirely rebuilt in 1844 on the site of the earlier building and contains the following :—

Fittings. *Brasses:* fixed on back of quire-stalls—(1) of Mighell [Sk]inner, 1497, figure in civil costume and foot-inscription; (2) of Richard Skynner, 1407 (should be 1492), and Agnes, his wife, 1499, headless kneeling figure of man in civil costume and inscription; (3) of John Scott, 1532, and [Elizabeth (Skinner)] his wife, kneeling figures of man in armour and wife at prayer-desks, four sons (set separately) and inscription; (4) of Edward, son of John Scott, 1538, with a re-used figure in armour of *c.* 1465; palimpsest on inscription an inscription to John Ratford, 15th-century; (5) of John Bowyar, 1570, and Elizabeth (Draper) his wife, 1605, kneeling figures of man and wife, eight sons and three daughters, and achievement-of-arms (set separately); (6) to Mathye Draper, 1577, and Sence (Blackwell) his wife, kneeling figures at prayer-desk, inscription and shield-of-arms of Blackwell (set separately); (7) to Margaret

(Keleatt) wife of John Dove, 1582, inscription and shield-of-arms, palimpsest on inscription, part of border of large foreign brass with two weepers and part of inscription; palimpsest on shield, part of foot of a shrouded figure and part of canopy-standard; (8) to Thomas Muschamp, 1637, inscription and shield-of arms. *Glass:* In W. window—incorporated with modern glass, numerous medallions in grisaille with coloured borders and foliage, late 13th-century, much restored. *Monument:* In churchyard—S.W. of nave, to Sarah, wife of William Sims, 1700 (?), table-tomb. *Plate:* includes a cup, probably of 1597, the bowl and base having representations of drops of blood, the stem has two flanges, the lower enriched with oak leaves and acorns; a cup of 1630; a stand-paten of 1632 or 1635 with incised drops of blood, as on the first cup; a large stand-paten of 1665 given by Theodore Cock; a paten of *c.* 1630 engraved with drops of blood and two flagons of 1691, given by John Byne and each with an achievement-of-arms. *Piscina* and *Sedilia* (Plate 13): in one range of three bays, divided and flanked by shafted piers, each bay with a cinquefoiled and sub-cusped arch in a square head with foiled spandrels and a continuous moulded and embattled cornice; E. bay narrower than the others and containing piscina with quatrefoiled drain; recess of middle bay carried down to the ground and piers at sides pierced by small openings with cinquefoiled heads; third bay with seat and wall at back pierced by a small window of two cinquefoiled lights with a quatrefoil in a square head, possibly a 'low-side'; late 14th-century, re-set and partly restored.

Condition—Re-built.

(2) Church of St. Antholin, on the S. side of Nunhead Lane, Peckham, is a modern building, but contains from the destroyed church of St. Antholin, Budge Row, in the City, the following:—

Fittings. *Bells:* two, one re-cast and both now inaccessible. *Reredos* (Plate 44): of oak and of three bays with four fluted Corinthian columns on pedestals and supporting enriched entablatures and segmental pediments over the side bays, cornice only continued over the middle bay; in middle bay, two round-headed panels with enriched mouldings and inscribed with the Decalogue, carved cartouche in middle spandrel with the Hebrew name Jehovah and a cherub-head; other cherub-heads fixed on cornice; side bays each with two raised panels, the upper ones inscribed with the Creed and the Lord's Prayer respectively; between the capitals of the columns, carved swags, late 17th-century.

The upper part of the spire of the same destroyed church is preserved in the garden of Roundhill House, Dartmouth Road, Forest Hill. It is of Portland stone and of octagonal form with roll-moulded angles; each face has a carved scallop-shell pierced with a round opening. The spire is finished with a carved capping surmounted by a ball and vane. The old church of St. Antholin was built from the designs of Sir Christopher Wren in 1678–91 and was pulled down in 1874.

Secular:—

(3) The Old College, Dulwich, stands at the junction of College Road and Gallery Road. The College of God's Guift was built by Edward Alleyn in 1605–14 and originally formed three sides of a quadrangle, open on the N. side. The E. range was rebuilt in 1740 and the S. and W. ranges have been so much altered and re-faced that it is now impossible to determine how much of the old work survives. The tower and cloister were added to the S. range in 1864 and there are modern additions on the W. side of the W. range. Externally the building is entirely modern except that the E. window of the chapel, at the E. end of the S. range, appears to incorporate some old work. Inside the building, the passage through the S. end of the W. range retains some original brickwork. In the chaplain's house, at the W. end of the S. range, is some re-used original panelling. In the chapel are the following:—

Fittings. *Floor-slabs:* (1) to H.A., 1714; (2) defaced, but said to be that of the Founder, now re-set vertically in the cloister. *Painting:* On N. wall, a copy of Raphael's Transfiguration, ascribed to Pierino del Vaga (1500–1547). *Plate:* includes a cup (Plate 20) of 1599, with chased bowl and stem, the former with three scallop-shells; stand-paten (Plate 20) of 1708, with cherub-heads, conventional foliage, etc., on underside the initials and date R.A., D., G.B. 1709; stand-paten of 1671, given by Ralph Alleyn, fourth master of the college in 1672, with achievement-of-arms; flagon of 1712, with cartouche-of-arms and the name James Alleyn, 1712; alms-dish (Plate 20) of 1668, with an enriched octofoiled bowl having a holy Dove in the middle, also a silver-headed staff of early 17th-century date with the monogram E.A.C.R.

Condition—Good, mostly re-built.

MONUMENTS (3–10).

The following monuments, unless otherwise described, are of two storeys with attics; the walls are of brick and the roofs are tiled. They were mostly built late in the 17th century, but all have been more or less extensively altered.

Condition—Good or fairly good, unless noted.

(4) "*The Old Manor,*" house, on the E. side of Devonshire Street, 20 yards N.E. of Old Kent Road and 110 yards E. of Christ Church, was largely re-modelled *c.* 1720 and an addition made

on the E. side. The elevations have 18th-century openings, but the N. and S. ends appear to be original and have brick bands between the storeys and brick gables. The internal fittings are all of the 18th century.

Condition—Bad.

HIGH STREET, PECKHAM. S. side :—

(5) *Range of Houses*, Nos. 56 to 66, 15 yards W. of Rye Lane, are timber-framed ; the two middle houses are of three storeys and the rest of four storeys and all have had shops added in front. The back elevations are weather-boarded. Inside the buildings are some exposed ceiling-beams.

Condition—Poor.

(6) *Houses*, Nos. 102 and 104, 110 yards E. of Rye Lane, are timber-framed, but No 104 has been re-fronted in brick. No. 102 has a wooden modillioned eaves-cornice in front, and the same house has a staircase of the central-newel type.

(7) *Houses*, Nos. 110 and 112, 15 yards E. of (6), were built *c.* 1700 ; No. 110 is of three storeys. The back of No. 112 has brick bands between the storeys. Inside the buildings are some exposed ceiling-beams, central-newel staircases and 18th-century panelling.

(8) *Houses*, Nos. 156, 158 and 160, 40 yards W. of Clayton Road, were built late in the 17th or early in the 18th century, but have had modern shops added. The back elevation has a brick band between the storeys and each house has part of an original window with solid frame of three lights and a transom ; the window of No. 160 is complete. Inside the buildings are some exposed ceiling-beams and No. 158 has a central-newel staircase and an old panelled and battened door.

(9) *House*, No. 166, 5 yards E. of (8), is of three storeys with attics ; the walls are timber-framed, with some brickwork. It was built in the second half of the 17th century, but has been much altered and modern shops added. The N. front has a cornice above the second-floor windows and above it are two gables finished with moulded pediments supported on plain pilasters. Inside the building, the ground-floor rooms have moulded ceiling-beams ; in the S.E. room are remains of a wooden overmantel of two panelled bays divided and flanked by pilasters ; within the square panels are oval panels and the pilasters support a dentilled cornice. There is some original panelling and also some 18th-century panelling. On the first floor the hall and the S.W. room have original plastered ceiling-beams with guilloche-ornament on the soffit and rosettes at the intersections. The original staircase (Plate 27), between the first and second floors, has turned balusters, square newels and moulded strings and hand-rail with a grip-moulding on the top ; the N.W. room has a moulded surround to the fireplace, and both this and the N.E. room have chamfered ceiling-beams. On the second floor is an old panelled door to the attic-staircase.

Condition—Poor.

(10) *Houses*, Nos. 180, 182 and 184, on the N.W. side of Meeting House Lane, 20 yards N. of High Street, were built *c.* 1700. The front has a brick band between the storeys. Inside the building are some 18th-century panelling, cornices and beams and each house has a staircase of central-newel type.

Condition—Poor.

(11) *House*, Nos. 6 and 10, on the S. side of Queen's Road at the W. angle of Harder's Road, was built *c.* 1700 and is of three storeys with attics. The front has rubbed-brick bands between the storeys and the windows have flat rubbed-brick heads. The windows at the back and sides have segmental heads. The roof is hipped and finished with a lead flat. Inside the building is some 18th-century panelling and both tenements have their original staircases with round balusters and straight moulded strings.

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4. DEPTFORD.

(O.S. 6 in. London, Sheet O.)

The Borough of Deptford is coterminous with the civil parish of St. Paul's, Deptford.

Secular :—

(1) HOUSES, Nos. 18, 20 and 22 on the S. side of Albury Street, 120 yards N.N.W. of St. Paul's Church, are of two storeys with cellars and attics ; the walls are of brick and the roofs are tiled. They were built early in the 18th century. The front doorways are flanked by panelled pilasters with carved and scrolled brackets supporting flat hoods. The windows of the ground floor have flat heads, and those of the upper floor segmental heads ; all have flush frames. Inside the buildings, the entrance-passages have plain panelling ; the staircases have straight strings, twisted balusters and square newels.

Condition—Good.

(2) HOUSE, No. 24, E. of (1), is generally similar to those just described, but is double-fronted with the doorway in the middle ; the brackets of the doorway are more elaborate and have carved grotesque masks. Inside the building, the rooms have moulded panelling and the staircase is similar to those in (1). Across the hall is a round arch with panelled pilasters.

Condition—Good.

(3) Houses, Nos. 32–40, 30 yards E. of (2), are generally similar to (1). Inside the buildings, No. 34 has an arch across the hall and the staircase (Plate 25) has cut strings with carved brackets and newels in the form of fluted columns; the staircase to the basement has a straight string and square newels. The other houses are similar to (1), but the upper flights of the staircase (Plate 26) in No. 36 have turned balusters.

Condition—Good.

(4) House, No. 42, E. of (3), is of three storeys with cellars and has a central doorway; otherwise it is similar to the other houses in the street, already described. The staircase is similar to those in (1).

Condition—Good.

(5) House and shop, No. 6, on the E. side of New King Street, about 300 yards N.N.W. of St. Paul's Church, is of two storeys with attics; the walls are of brick and the roofs are tiled. It was built early in the 18th century, but has been much altered. The front has a moulded eaves-cornice.

Condition—Bad, demolished 1929.

5. GREENWICH.

(O.S. 6 in. London, Sheets [(a)]O, [(b)]P.)

The Borough of Greenwich includes the civil parishes of Greenwich, Charlton and Kidbrooke and St. Nicholas, Deptford. The principal monuments are the three churches of St. Alfege, Greenwich, St. Nicholas, Deptford, and St. Luke, Charlton, the Royal Hospital and the Queen's House, Greenwich, Charlton House, the Royal Observatory, Morden College, Trinity Hospital and the Presbytery and Manor House, Croom's Hill.

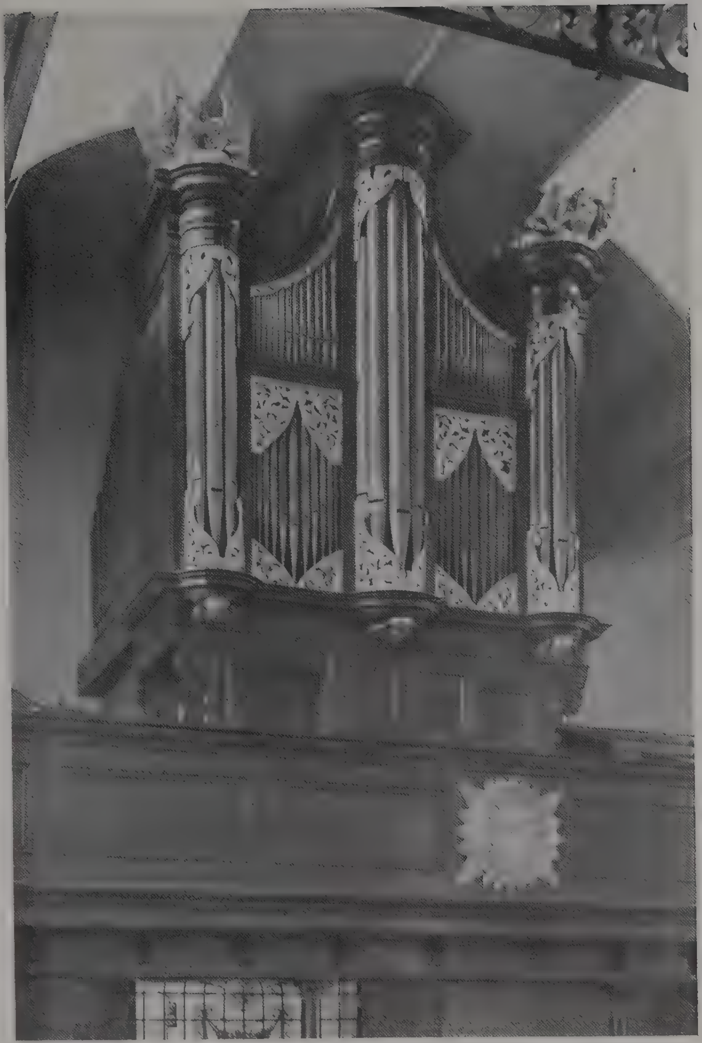
Ecclesiastical :—

[b](1) Parish Church of St. Alfege (Plate 45) stands on the W. side of Church Street, 350 yards S. of the river. The walls are of brick faced with Portland stone, and the roofs are covered with lead. The earlier church was ruined by the fall of the roof on Nov. 28th, 1710, and was demolished, except the early 17th-century tower, in 1711. Both Nicholas Hawksmoor and John James were concerned in the building of the Church which was finished, structurally, in 1714, as is indicated by a date on the lead roof, but the building was not consecrated till September 29th, 1718. In 1730 the tower was re-built or perhaps only recased externally with Portland stone and the upper stages and lantern added from the designs of John James.

The church is interesting as an important example of early 18th-century work.

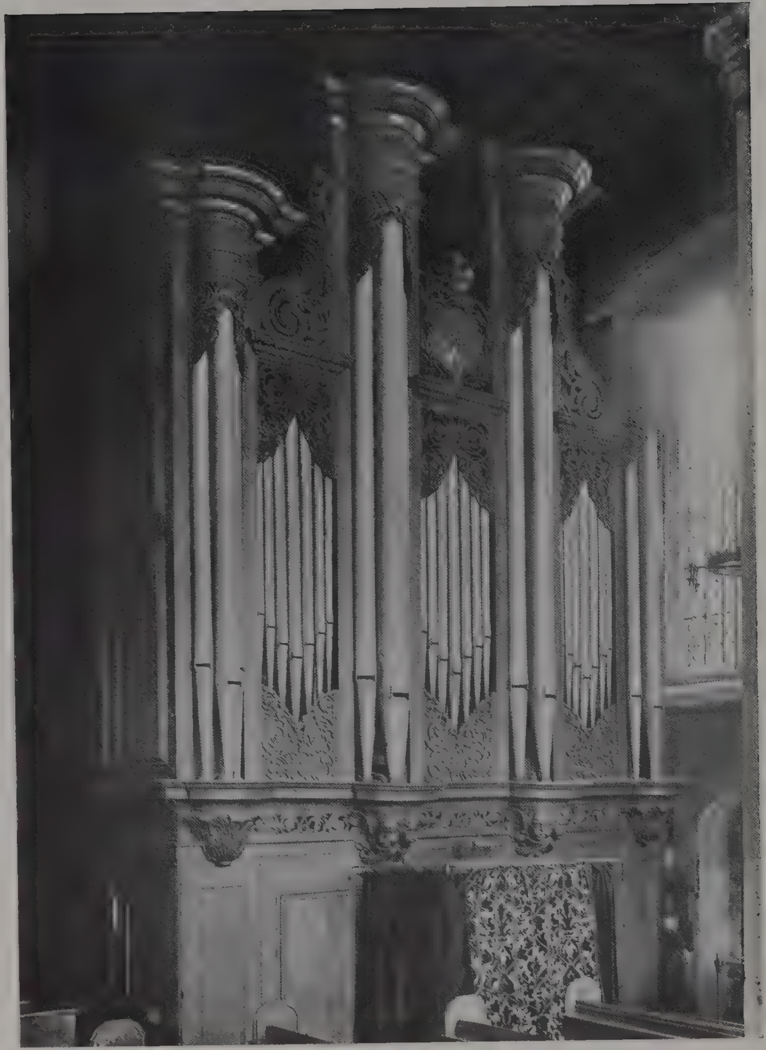
Architectural Description—The Church is a Renaissance building of the large apartment-type (81 ft. by 61 ft.) with apse and portico at the E. end, projecting wings on the N. and S. and vestibule, tower, etc., at the W. end.

Elevations. The *E. End* is divided into five bays by Doric columns or pilasters supporting an entablature of the same order and a pediment; the three middle bays, which are divided by columns, form an open colonnade with the entablature broken over the middle bay to support a round arch. On the pediment are three large carved vases. Within the colonnade the main cornice is continued across the middle bay; in this bay is a large elliptical-headed window with an eared architrave and a shaped panel above; above the cornice is a round-headed niche, flanked by pilasters; the adjoining bays have each two windows, the lower square-headed and the upper round-headed. At the N. and S. ends of the portico are recesses, forming porches, with round-headed doorways opening into the church. In front of the portico are four stone pedestals carved with drapery-swags and cherub-heads. The *N.* and *S. Elevations* are uniform and are each of eleven bays, including the projecting wing; the bays are divided by Doric pilasters supporting the entablature, continued from that on the E. wall. Each bay of the upper storey, except the narrow bays at each end of the building, have a round-headed window of two square orders and with an apron below the sill. In the lower storey, the three bays of the projecting wing have each a doorway, one with an elliptical head and two with round heads, all with moulded imposts; the three bays on each side of the wing have each a square-headed window with moulded architraves and triple key-stones. In the plinth or podium are square-headed openings to the vaults under the church. In front of the projecting bay is a terrace with steps at each end and a retaining wall with pedestals; in the middle of this wall is the entrance to the vaults. The *W. Elevation* has two bays on either side of the tower, with pilasters, entablature and pediment similar to those at the E. end, but the pediment is broken back behind the tower; each bay has a round-headed window and a square-headed window below it similar to those in the N. and S. elevations. The *Tower*, externally, has no features of earlier date than 1730. The projections at the angles probably incorporate the buttresses of the tower of 1617, and rubble-walling perhaps of that date is still visible within the structure.



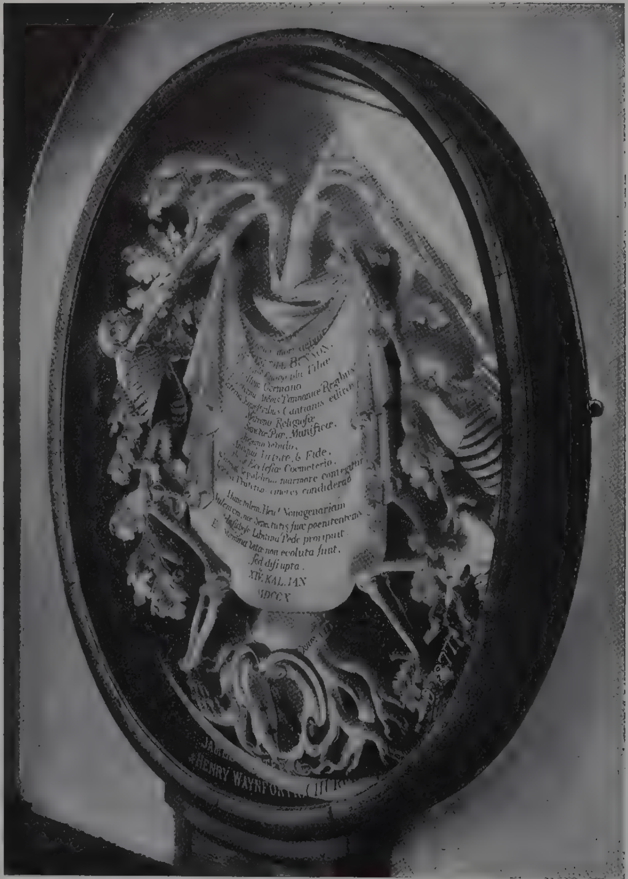
GREENWICH: (2) PARISH CHURCH OF ST. NICHOLAS, DEPTFORD.

Organ-case, late 17th-century.



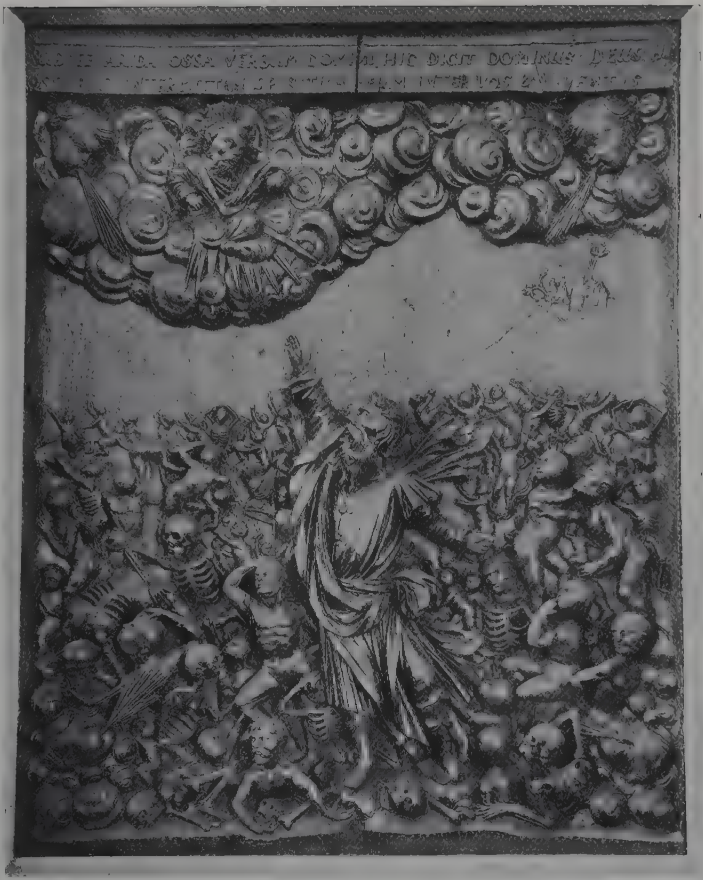
STEPNEY: (8) THE TOWER OF LONDON.

Chapel of St. Peter ad Vincula. Organ-case, c. 1676.



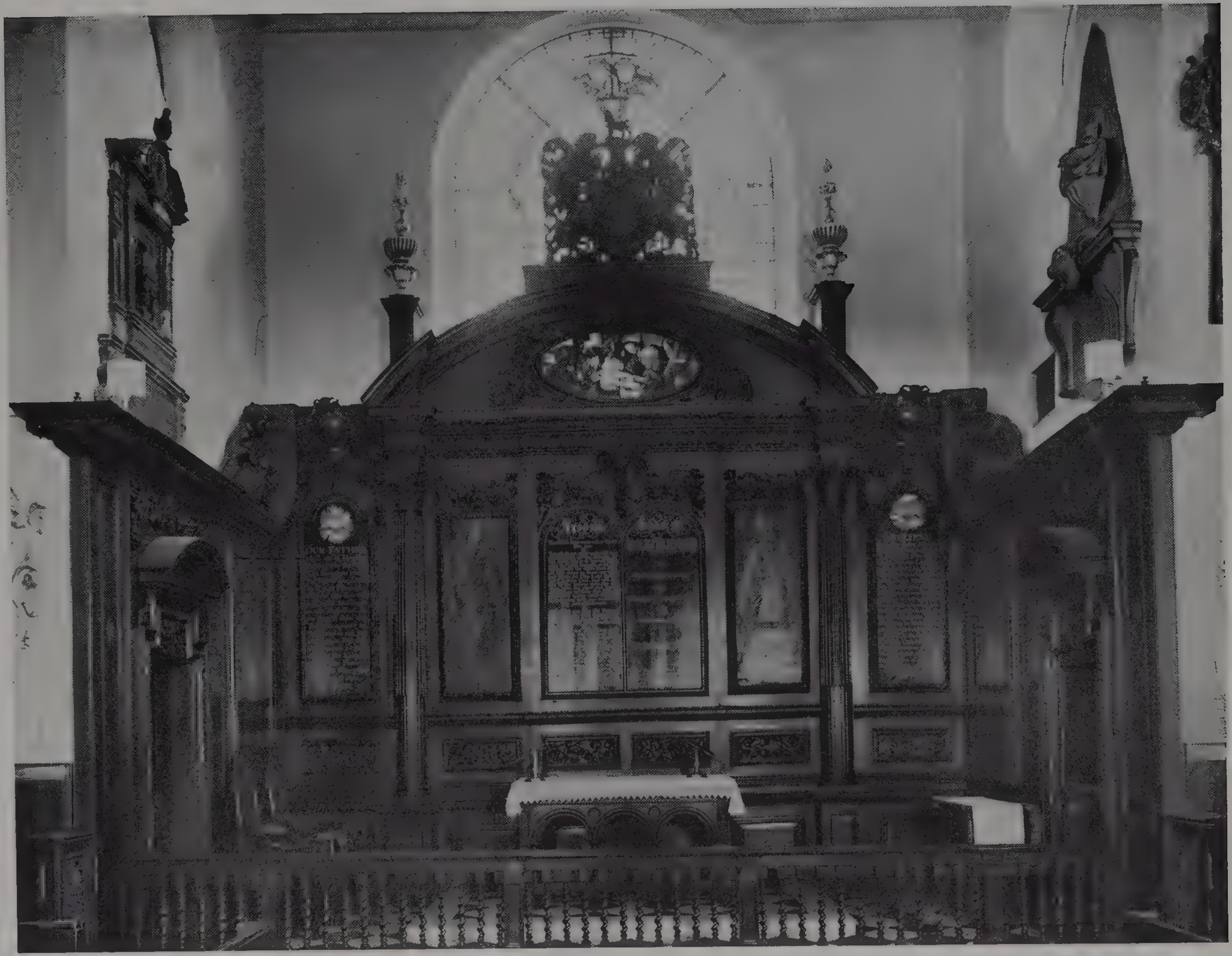
SHOREDITCH: (1) ST. LEONARD, SHOREDITCH.

Monument (2) to Elizabeth Benson, 1710–11.



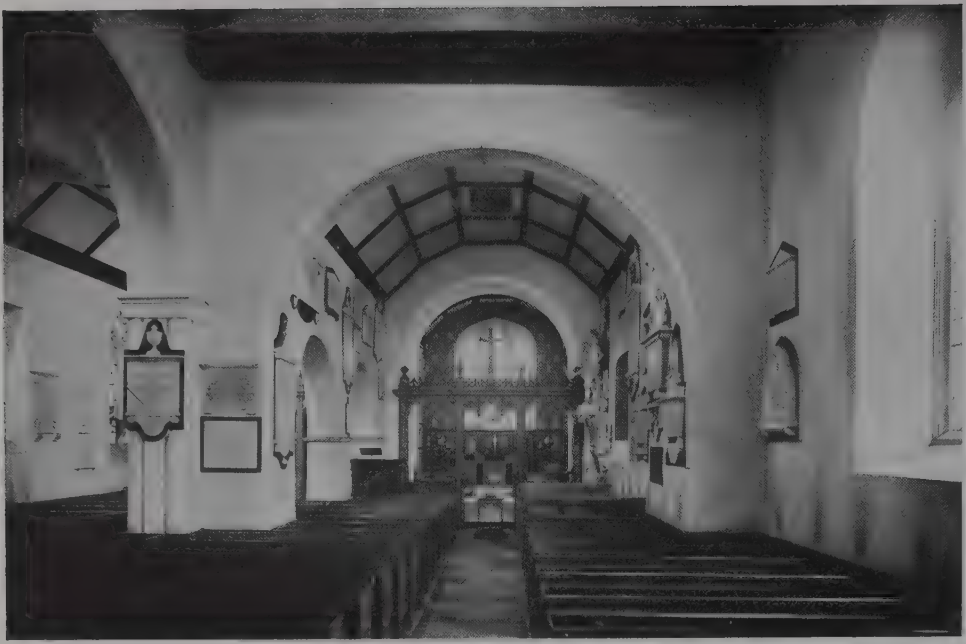
GREENWICH: (2) ST. NICHOLAS, DEPTFORD.

Carving of Ezekiel's Vision.

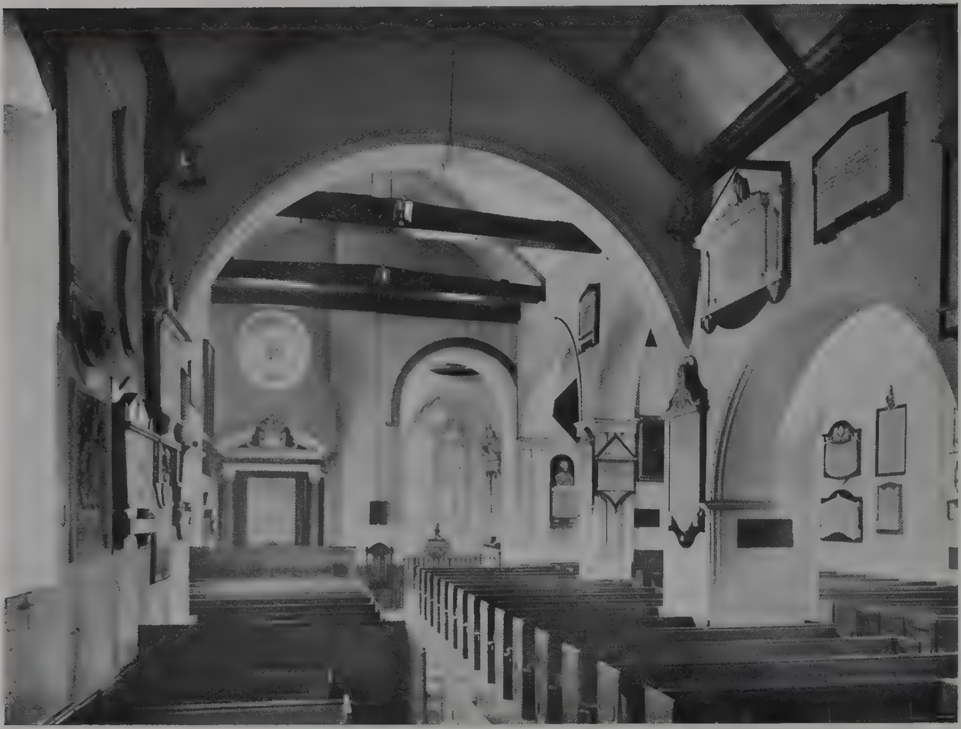


GREENWICH: (2) PARISH CHURCH OF ST. NICHOLAS, DEPTFORD.

Reredos, late 17th-century.

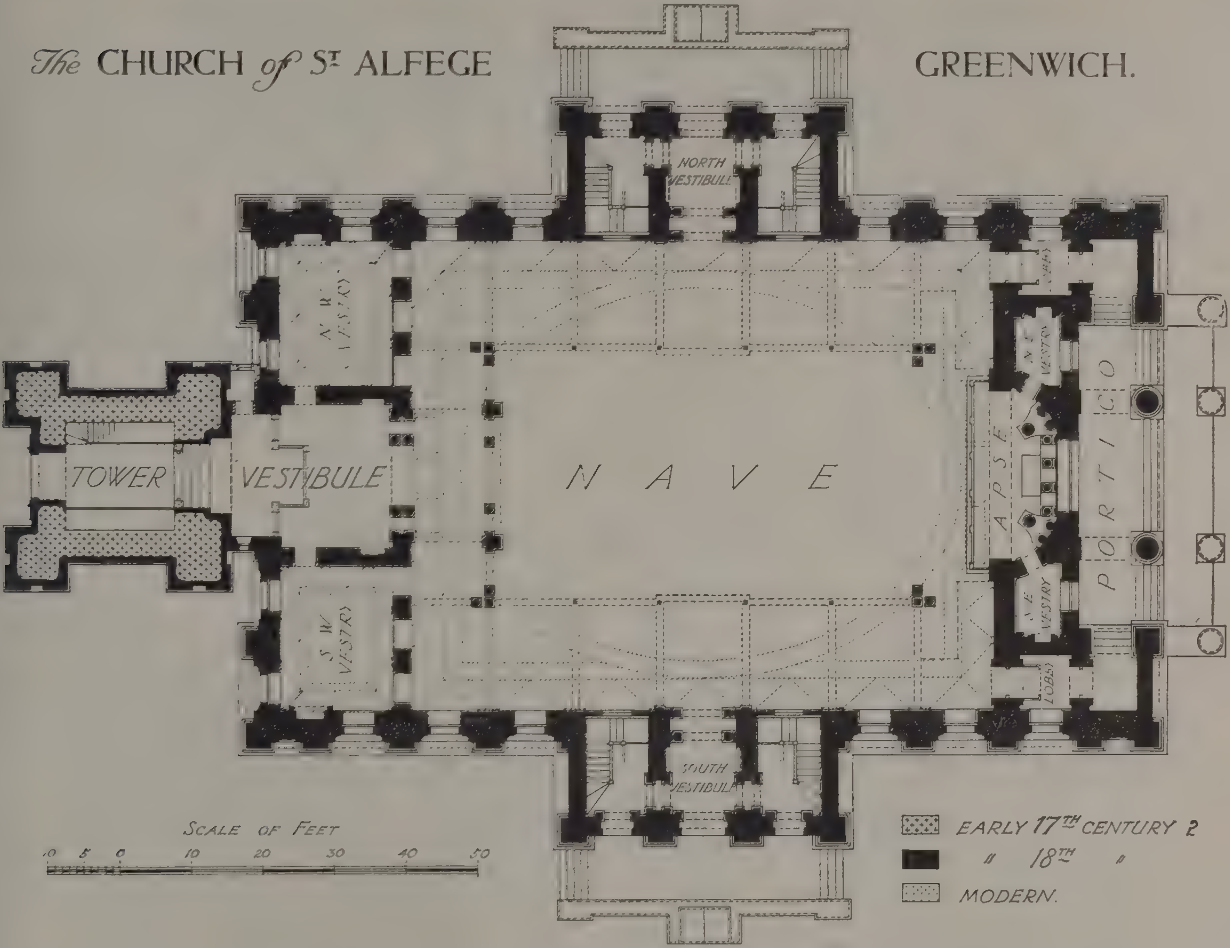


Interior, looking E.



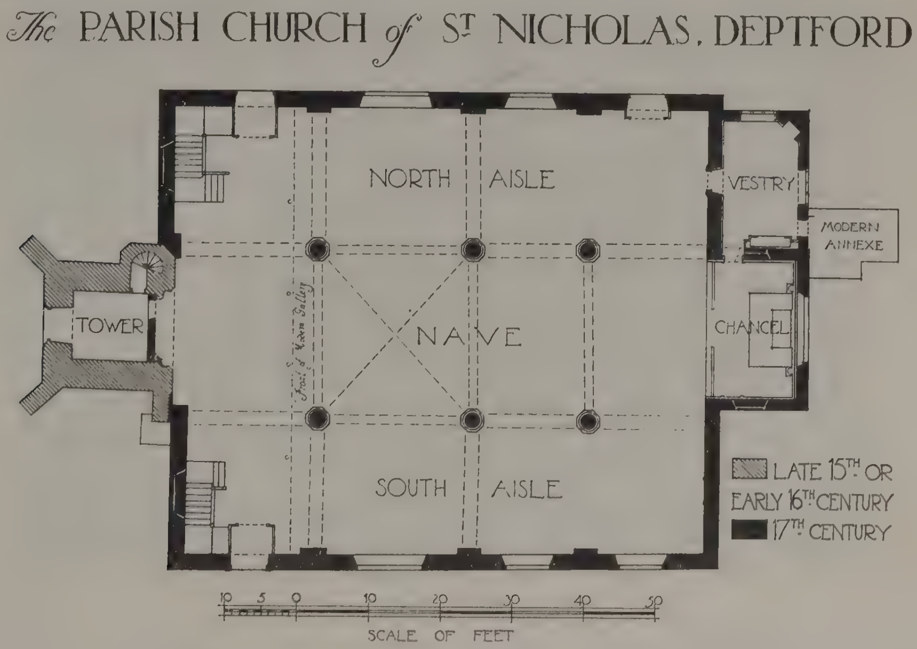
Interior, looking W.

GREENWICH: (3) PARISH CHURCH OF ST. LUKE, CHARLTON, *c.* 1630.


The CHURCH of St ALFEGE
GREENWICH.
NORTH VESTIBULE
N. W. VESTRY
TOWER
VESTIBULE
NAVE
S. W. VESTRY
SOUTH VESTIBULE
N. E. VESTRY
APSE
S. E. VESTRY
LOBBY
PORTICO
SCALE OF FEET
10 5 0 10 20 30 40 50
EARLY 17TH CENTURY ?
" 18TH "
MODERN.

Interior (Plate 45). In the E. wall of the church is a shallow apse with quadrant sides and a flattened end; it is entered by an elliptical arch springing from Doric pilasters; the ceiling forms an elliptical semi-dome flattened against the E. wall to admit the head of the E. window. N. and S. of the apse-arch are round-headed doorways with plain architraves; above the gallery-level are round-headed openings communicating with the spaces over the two small lobbies beyond these doorways. The N. and S. walls have each three round-headed openings, at the gallery-level, communicating with the projecting wing; the impost-mouldings are continued along the face of the wall. At the same level in the W. wall are six similar openings to rooms over the vestries; behind the organ is a round arch. The openings to the wings and vestries, below the gallery, have no structural features. The plaster ceiling of the body of the church is bounded by a rectangular moulded band with rosette-ornament and encloses an oval band of the same character and axial dimensions; beyond the rectangular band is a deep cove, groined back over each window or opening and springing from cornice-shaped brackets with scrolled enrichment below. Above both the large E. and W. arches is a flat ceiling, divided into three panels with rosettes; the vestibule beyond has a ceiling of six moulded panels. The W. vestries and the rooms above them have plaster ceilings with coves, groined back against the walls and springing from brackets, with acanthus-foliage. The spaces over the E. lobbies, the staircases with their landings and the space behind the organ have plain groined vaults of plaster.

Fittings—All of early 18th-century date, unless otherwise stated. *Communion Table* (Plate 47): with inlaid top and carved edge, panelled support at either end with carved scrolls, all resting on moulded rails with ball-feet. *Communion Rail* (Plate 28): of wrought iron with moulded oak capping, rail in five bays including gates, all of elaborate scrolled ironwork with acanthus-enrichments, standards of similar character. *Doors:* External. At E. end, with eight moulded panels and two panels in the tympanum; main N. and S. doors, of two four-panel leaves with glazed tympanum; doors to staircases similar to those at E. end; doors to vaults, of two battened leaves each with a wrought-iron panel. Internal: from apse to E. vestries, doors of ten moulded panels, opening flanked by wooden pilasters supporting enriched imposts and archivolt; doors to inner E. lobbies, of six moulded panels with architrave and cornice mouldings to opening and panelled tympanum; doors to W. vestries and vestibule, of eight moulded panels with glazed heads; between S.W. vestry and church, six-panel door and a door of two leaves, each of three panels, glazed head above each; between church and N. and S. vestibules, of two leaves each of three panels, the upper panel glazed, opening flanked by fluted Corinthian pilasters and half-pilasters, with entablature on outer side; doors stand in shallow recess, on inner side, flanked by square Corinthian piers and pilasters with an entablature; outer doorways of vestibules and staircases flanked by Corinthian pilasters with entablature; on either side vestibules, recesses and doorways forming two bays, flanked by panelled pilasters supporting archivolts and recesses enclosing panelling to imitate doors; doors at top of staircases, of six panels with glazed openings above. *Fireplaces:* In all vestries and in rooms above N.W. and S.W. vestries—of stone with moulded surrounds, panel on lintel and simple cornice. *Font* (Plate 13): with round moulded and fluted bowl and clumsy baluster-stem. *Galleries:* On N., S. and W. sides of the church—supported, at the sides, on square posts, of trumpet-form at the top and finished with Corinthian capitals, supporting moulded transverse beams and the frieze-beam and enriched modillioned cornice under the gallery-front; fronts of side galleries of five bays with four moulded panels to each bay, plain pilasters between the bays and moulded capping; fronts returned at E. end between first two windows and supported at the angle by a square fluted Corinthian pier with two columns of the same order; from side galleries are gangways communicating with the spaces over the E. lobbies and also with galleries added later against the E. wall. The W. gallery is raised to a higher level in the middle to form the royal pew; this part stands on two compound piers with a large fluted Composite pilaster on the face and small Corinthian pilasters at the sides; the W. angles of the side galleries are supported on a square post and two columns all with Corinthian capitals; the space under the raised gallery has two Corinthian columns as subsidiary supports and an elliptical arch over the middle bay; the opening under this gallery, to the vestibule, has a pair of coupled Corinthian columns supporting a wooden entablature; the ceilings under the galleries have moulded panels. *Inscription:* On N. slope of roof—small lead tablet with initials and date I.H. 1714. *Monuments:* On S. wall of tower—enclosed in cupboard, (1) to John Greene, 1683–4, plain tablet; (2) to Elizabeth, wife of Tobias Pratt, 1709, also to Thomas Charlton and Stephen Hasser her grandchildren, head-stone with skull and cross-bones. In churchyard—N. side, (3) to Gilbert White (?) and Alice . . ., 1689, head-stone with skull. *Organ* and *Case:* An organ was built in 1673, and this appears to have been repaired and enlarged by Thomas Swarbutt or Schwarbrook in 1706; it has been again rebuilt in recent years. Case with three 'towers' of pipes, with moulded cornices and carved scroll-work below and standing on carved foliage brackets; bays between in two divisions with simple carving; moulded cornice ramped up to middle tower. Preserved at W. end of church, two manuals with black naturals and white sharps, with an ebony division down the middle of each, perhaps part of organ of 1673. *Paintings:* on wall-surfaces of apse, pilasters, etc.—painting in chiaroscuro with gilding; on pilasters, foliage-festoons; on soffit of arch, panels with rosettes; on ceiling of apse, octagonal coffers and rosettes; on side walls, compositions including instruments of the Passion, emblems of the Sacrament, etc., attributed to Sir James Thornhill. *Panelling:* walls panelled throughout on ground floor and at gallery-level in two heights with moulded capping. *Plate* (Plate 21): includes two cups (Plate 20) of 1631 and 1658 given by John Wardell, and each with a shield-of-arms; two patens of 1631 and *c.* 1660 with the same arms; large paten and alms-dish of 1711 given by Peter Watton, both with a shield-of-arms; alms-dish of 1685 given in memory of Anne Adams, with lozenge-of-arms; two flagons of 1671 given by Mary Squibb, with lozenge-of-arms; a dish or basin of 1707 given by Dorothy Brewer in 1708; and a spoon of 1640 with bowl incised T.V. 1663 W.S. *Pulpit* (Plate 48): hexagonal with panelled and inlaid faces, heavily moulded and enriched base, moulded capping with projections at the angles on carved brackets, plain stem with Corinthian capital from which spring six curved and scrolled supports to the base of the pulpit; sounding-board carried on two square, fluted, Corinthian columns with a round arch between the capitals, board itself circular with richly carved cornice, six projections and inlaid soffit; staircase with cut string and carved brackets, wrought-iron balustrade (Plate 28) with acanthus leaves at the top of the standards. *Reredos:* of three bays, divided and



The PARISH CHURCH of ST NICHOLAS, DEPTFORD

flanked by fluted Corinthian columns, with pilasters behind, supporting an entablature with modillioned cornice; between columns, round-headed panels inscribed with the Decalogue, Creed and Lord's Prayer; flanking reredos, on each side, three grouped fluted columns of the Corinthian order, supporting an entablature. *Royal Arms:* On front of W. gallery—in carved wood, of Queen Anne before the Union. *Seating:* church fitted with panelled pews including churchwardens' pews at W. end with carved frieze-panels; pews at W. end of gallery with carved scrolls; royal pew with sea-monsters (Plate 14) on scrolls at ends, door with carved and pierced upper panel. *Staircases:* Over N.E. vestry—wide newel-staircase leading to the roof. In N. and S. projecting wings—two staircases (Plate 26), with straight moulded strings, turned balusters and square newels with turned pendants; against walls, panelled dado. *Miscellanea:* In S. projecting wing—two tables of benefactions, one in eastern staircase with carved frame and finished with a crowned cartouche with the garter and monogram A.R. flanked by scrolls and a lion and unicorn; in western staircase similar table but with the royal arms of Queen Anne, wrongly rendered, and initials A.R. on cartouches held by the lion and unicorn.

Condition—Good.

[a](2) PARISH CHURCH OF ST. NICHOLAS, DEPTFORD, stands on the S. side of Deptford Green. The walls of the body of the church are of red brick with stone dressings; the tower is of Kentish rag-stone with free-stone dressings; the roofs are tiled. The *West Tower* is of late 15th or early 16th-century date, but the whole of the rest of the church was rebuilt *c.* 1697. There is a modern annexe and a small modern tower at the E. end.

The church is a fairly interesting example of late 17th-century work, and among the fittings the 'Ezekiel' carving is noteworthy.

Architectural Description—The *Chancel* (12 ft. by 19¾ ft.) has in the E. wall a round-headed window with rubbed brick architrave and carved stone key. High up in the N. and S. walls is a circular window with brick architrave and stone key externally. The chancel arch is of flat elliptical form, and above it on the nave-side are the royal arms of William III in plaster. The Chancel has a flat plaster ceiling with a cornice round it.

The *Nave* (74 ft. by 22 ft.) is of four bays (Plate 46) and has colonnades of three Doric columns on each side on high octagonal pedestals. These columns support a horizontal cornice, and above each is a plaster cherub-head. The ceiling is elliptical in form and of plaster, and has coffered bands between the bays. The third bay from the E. forms a transept, and here the ceiling is groined, the high vault and cornices being returned N. and S. to the outer walls. The roof is strengthened by wrought-iron ties over the columns with overthrows of scroll-work.

The *North and South Aisles* (average 18½ ft.

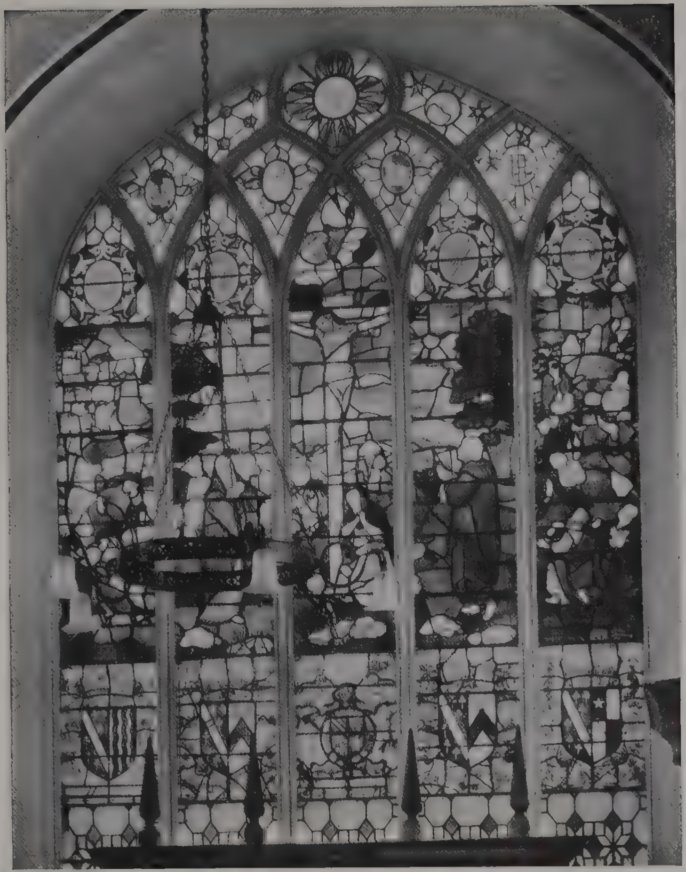
wide) are of uniform design, the third bay in each case being finished at the top with a low pitched gable formed by a small pediment resting on a pair of consoles. The rest of the wall has a plain parapet and the angles have stone quoins. Each bay of the N. wall has a round-headed window with brick architraves and stone keys externally. The large windows under the gables have carved stone keys. In the second and third bays the architraves are carried down below the sills forming a panel, and below it are square-headed windows lighting the space below the gallery. Below the window in the easternmost bay is a square-headed doorway surmounted by a pulvinated frieze and segmental pediment with two cherub-heads in the tympanum. In the fourth bay is a similar doorway. The S. wall is similar in every respect, but there is no doorway in the easternmost bay, its place being taken by a window like the others of the lower range. In the W. wall of each aisle is a round-headed window similar to the others. The aisles have flat ceilings with a cornice round them, except in the third bay where the main roof is returned.

The *West Tower* (10¼ ft. by 9½ ft.) is of three stages (Plate 99) with diagonal buttresses to the western angles and a semi-octagonal staircase-turret at the N.E. angle. The top stage or bell-chamber is modern. The two-centred tower-arch is moulded, and has moulded responds with an attached round shaft having a moulded capital. In the N. wing is a plain doorway to the stair-turret with a two-centred head. In the W. wall is a two-light window with old jambs and four-centred head, two-centred rear-arch and modern tracery and mullion. Below it is the W. doorway with moulded jambs and two-centred arch with moulded label all much decayed, also a two-centred and chamfered rear-arch. The doorway is sunk considerably below the churchyard level. The second stage has in the W. wall a single-light window with a semi-elliptical head, and modern label and sill.

The *North-East Vestry* has in the E. and N. walls a square-headed window of three lights with a solid wooden frame. The vestry has a hipped roof and a moulded and modillioned wooden cornice to the eaves.

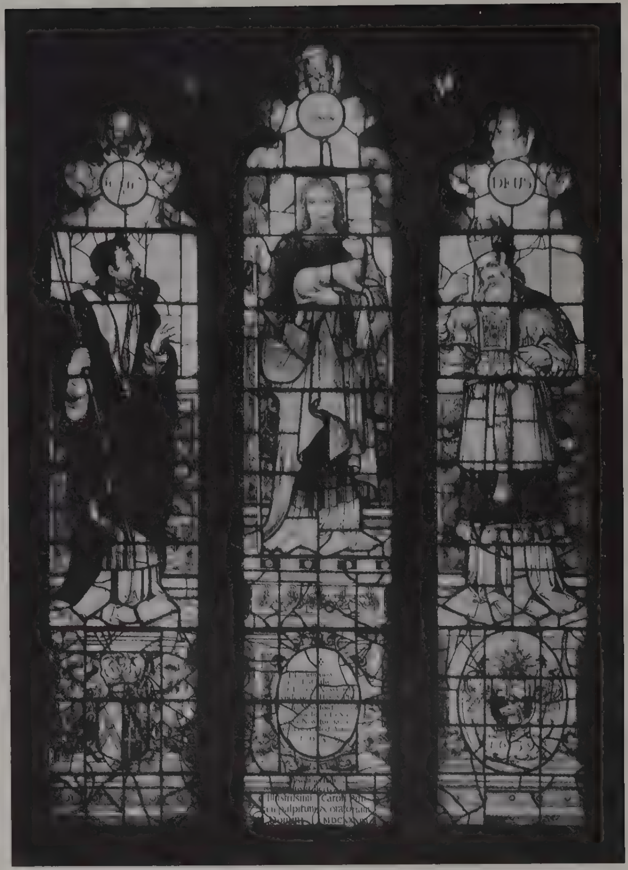
Entrance to churchyard. The piers have been re-built but are surmounted by original moulded stone caps with carved skulls encircled by laurel. Abutting on the piers are carved stone scrolls.

Fittings—*Bells:* eight, 1st to 4th, 1701; 5th, 1702; 6th and 7th, 1701, with the initials S.N. and I.H. on the 7th bell. *Carving:* In S. aisle—at E. end, rectangular oak panel (Plate 50) carved in high relief with a figure subject—Ezekiel's vision of the valley of dry bones, with inscription at top, "Audite arida ossa verbum domini, hic dicit dominus deus, his ossibus intermittam spiritum meum inter vos et viventis," late 17th-century, formerly over door of Mortuary. *Chairs:* on N. side of chancel—two with high carved and pierced backs, turned legs and rails, mid 17th-century. *Communion Rails:* with panelled oak standards, moulded rail and turned and twisted balusters, late 17th-century. *Doors:* In chancel—doors (Plate 14) at sides, two panelled (that on S. is sham) with enriched architrave, panel with monogram W.R. in head, segmental pediment over, surmounted by carved festoons. The three doors to the nave aisles have doorcases with curved and broken pediments and bolection-moulded architraves ramped up in the centre of the head. The doors are panelled. The vestry door at the E. end of the N. aisle has a doorcase with moulded architrave and pediment over it, and two-panelled door. At the E. end of the S. aisle is a sham door and case to correspond with it. The W. door is externally of three large planks riveted and with moulding round the edge. Internally it is cross battened and hung with long strap-hinges. Probably of early 17th-century date. At the foot of the circular stair is a simple batten-door of the same period. *Galleries and staircases:* The gallery front is modern, but the two staircases to it have moulded rail and string, turned balusters, square newels with ball-terminals, and are each of three flights, late 17th-century. *Monuments:* In chancel—on N. wall, (1) of Roger Boyle, 1615, son of Richard, Earl of Cork, and Edward Fenton, 1603, marble wall-monument (Plate 16) with plinth, kneeling figure of man at prayer-desk, Ionic side-pilasters, entablature, broken pediment, cartouche and four shields-of-arms; on S. wall, (2) to Jane Edisbury, widow, 1618–9, small black marble tablet, recessed in wall with three shields-of-arms. In N. aisle—on E. wall, (3) to William Boulter, 1714–5, and Richard Wilkinson, his grandson, 1725, white marble tablet with scrolls, drapery and shield-of-arms; (4) to Peter Pett, 1652, brown and black marble tablet (Plate 16) with Ionic side-pilasters, standing figures of putti, entablature, curved and broken pediment, achievement and cartouche-of-arms, also second cartouche with arms on sill, on apron, frigate-hull, carved in relief; (5) to Jonas Shish, 1680, master-shipwright to Charles II, and Elizabeth his wife, 1678–9, John, 1686, and Thomas, 1685, their sons, and Kendrick, son of John Shish, 1685, marble tablet (Plate 16) flanked by standing figures of putti, entablature and curved broken pediment with putti, cartouche on apron of the arms of the Shipwrights' Company; N. wall, on first pier from E., (6) to Elizabeth daughter of Thomas Wiltshaw, 1709, and to Judith daughter of Peter Fiot, 1713, white marble oval tablet (Plate 16), with foliage and urn; (7) marble tablet record-



GREENWICH: (11) TRINITY HOSPITAL.

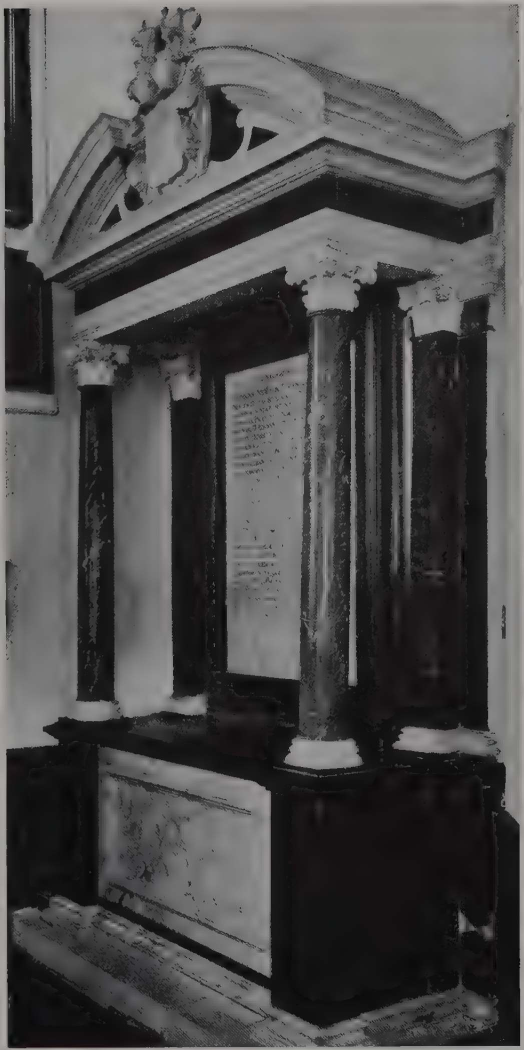
Painted Glass in E. window of Chapel, early 16th-century.



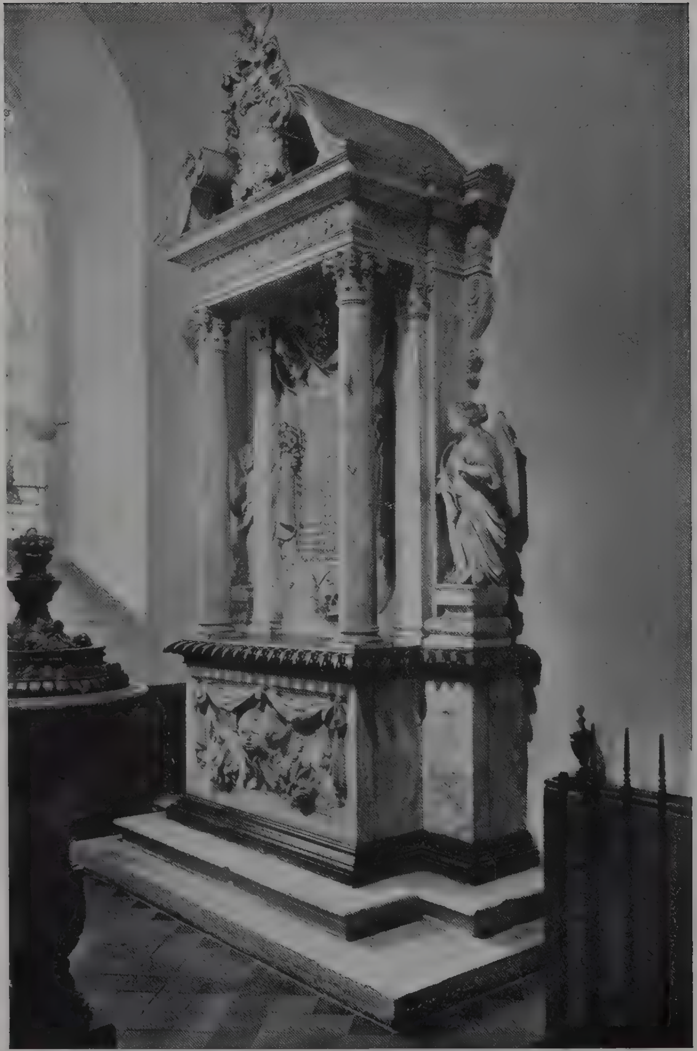
GREENWICH: (3) ST. LUKE, CHARLTON.

Painted Glass in E. window, dated 1639.

PLATE 54.



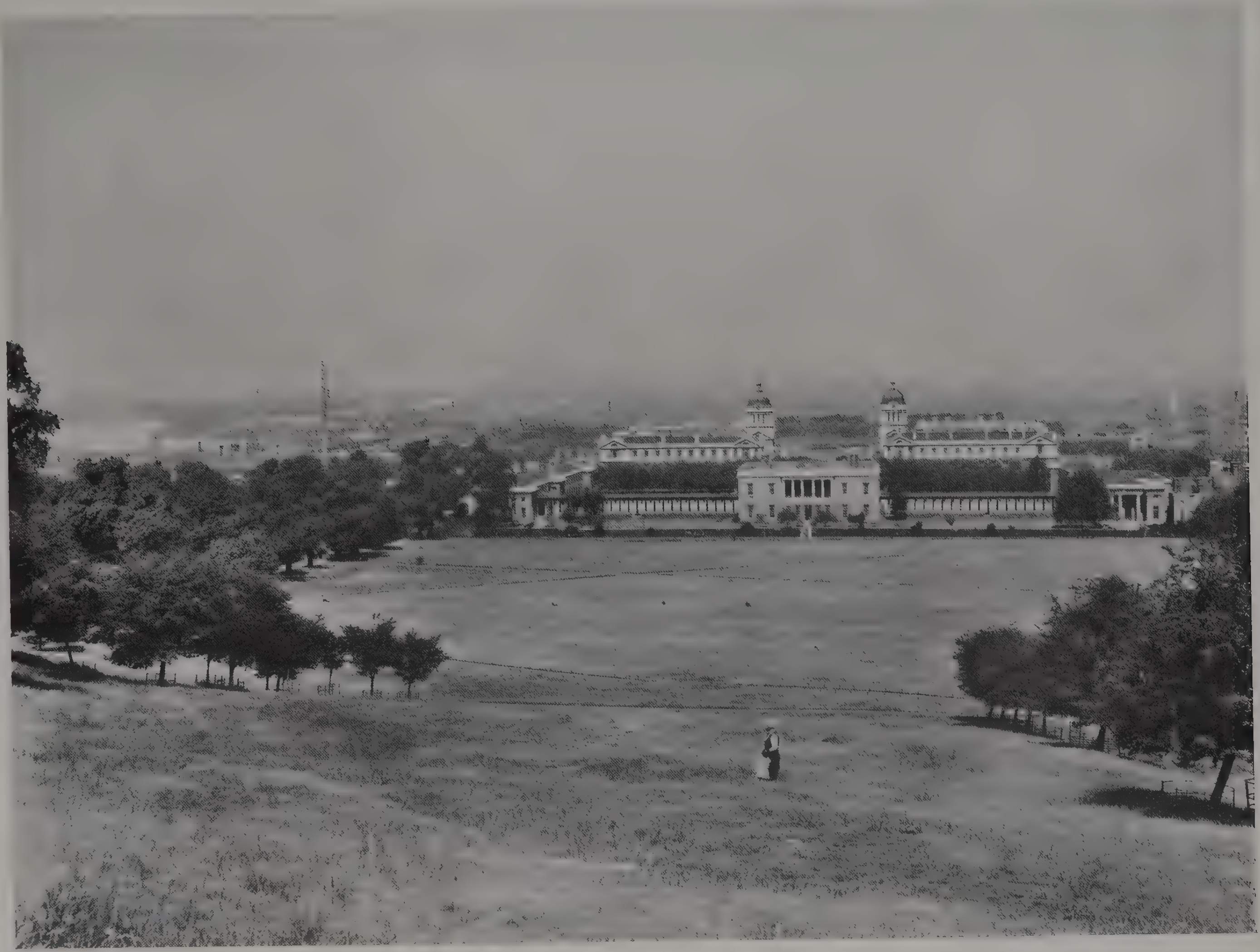
Monument (3) to Katherine Newton, 1629–30.



Monument (4) to Grace, Countess of Ardmagh, 1699–1700.

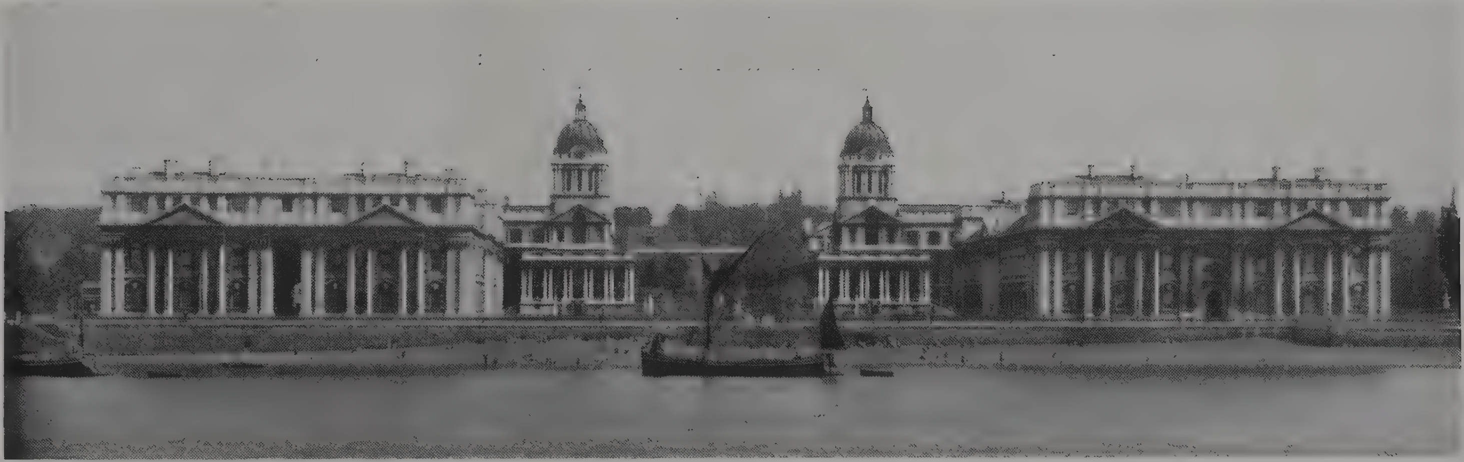
GREENWICH: (3) PARISH CHURCH OF ST. LUKE, CHARLTON.

PLATE 55.

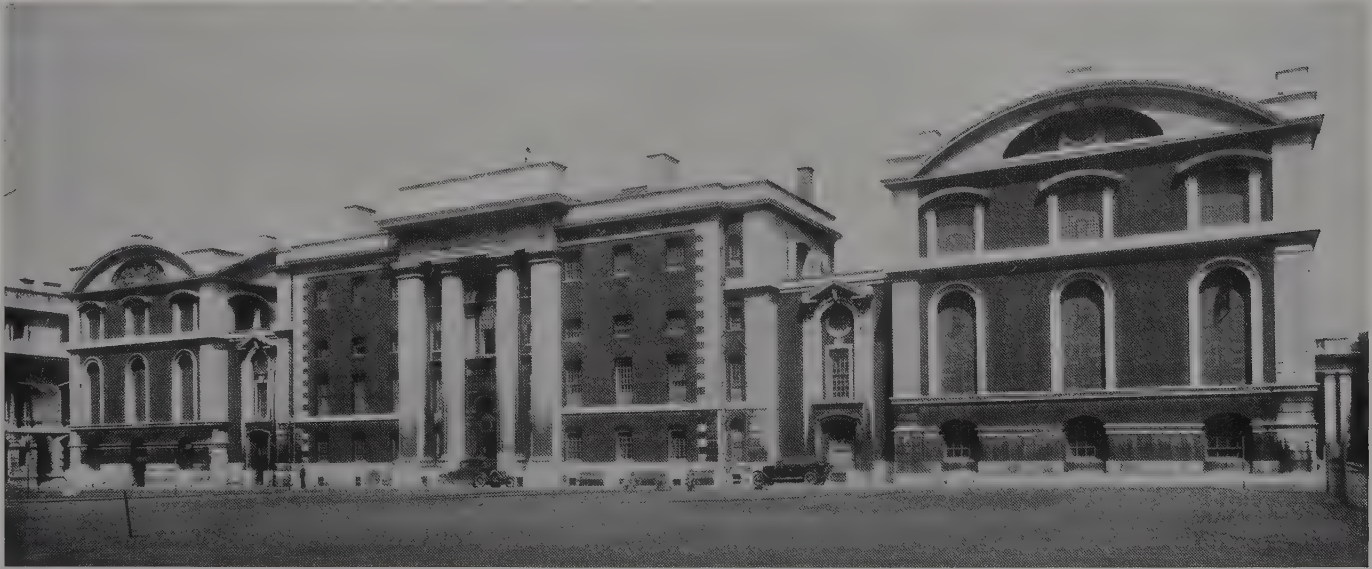


GREENWICH: (6) THE ROYAL HOSPITAL and (7) QUEEN'S HOUSE.

General view from Observatory Hill.



General view from the River.



King William Block, 1698–1723. W. Front.

GREENWICH : (6) THE ROYAL HOSPITAL.

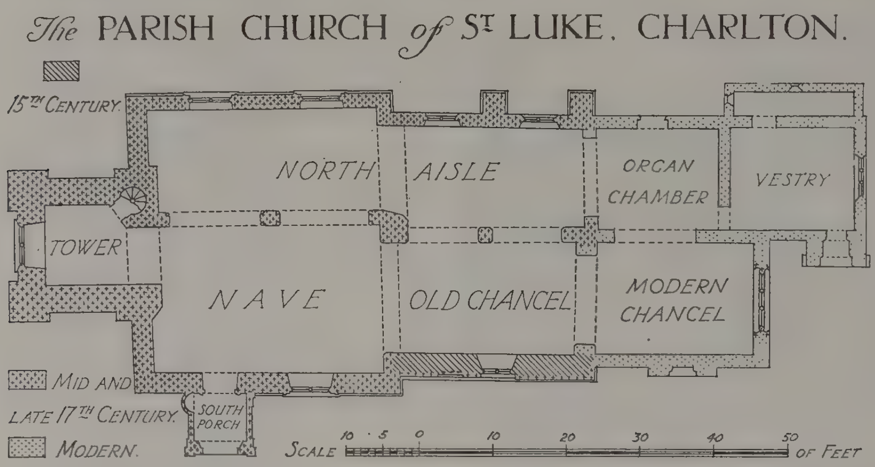
ing the benefactions of Isaac Loader, erected 1701, with cartouche-of-arms. In S. aisle, on E. wall, (8) to Robert Castell, 1698, white marble draped tablet (Plate 17) with two cartouches-of-arms; (9) to R[ichard] Evelyn, [1658] and Mary, daughter of J. Evelyn, 1685–6, white marble draped tablet (Plate 17), with palms and shield-of-arms; (10) to Sir Richard Browne, 1604, Joanna Vigorus, 1618, Christopher Browne, 1645–6, Thomazine (Gonson) his wife, 1638, Sir Richard Browne Bart., 1682–3, and Elizabeth (Pretyman) his wife, 1652, grey marble tablet erected by J. Evelyn, with cornice, urn and shield-of-arms. On S. wall, (11) to Katherine (Gunman) wife of Captain Francis Wivell, 1713, also their six children, Edward, Christopher, Francis, Edward, Katherin and James, white marble tablet with scrolls, drapery and cartouche-of-arms. On first pier from E., (12) to John Hughes, A.M., 1710, oval marble tablet with foliage; (13) to John Turner, 1672, captain of H.M.S. York, brown and black marble tablet with drapery, Ionic pilasters, curved pediment and cartouche with achievement-of-arms all supported on shelf with scrolls. In churchyard—on E. wall of chancel, (14) to Susanna, wife of Captain George Shelvocke, 1711, small tablet with cartouche-of-arms; on S. side of church—(15) to Francis Ratclif, 1688–9, mariner, small head-stone; loose next E. wall of churchyard—(16) to Thomas Commins, head-stone with shield-of-arms, probably early 18th-century, broken; (17) head-stone, now lying on ground, with three skulls carved at head, inscription illegible, late 17th or early 18th-century date; (18) on S. wall of church, exterior, is a tablet recording the re-building of the church in 1697. It is flanked by narrow brick pilasters supporting cornice. Floor-slabs: In middle aisle—(1) to George Pomeroy, 1709–10, also others of later date. In N. aisle, (2) to Captain John Guy, 1696–7; (3) to John, son of Admiral John Benbow, 1708, with achievement-of-arms at head; (4) on floor of later addition to old Vicarage, to Ben. Twigden, 1709. *Organ* and *Case* (Plate 49): In W. gallery—organ built originally by Father Bernard Schmidt. Organ-case, of oak, lower part panelled and upper part rising in three graduated 'towers' of pipes resting on brackets with cherub-heads and terminating in entablatures, of which the side pair support angels with trumpets, the bays between the towers have pierced carving and are ramped up to the middle tower, late 17th-century. *Painting* (Plate 14): In S. aisle—on E. wall, on canvas, of Queen Anne, by Sir Godfrey Kneller, richly carved and gilt frame. Royal arms (after 1707) at top, also motto, A. and R. at sides. *Panelling:* In vestry—walls panelled to ceiling, with dado-rails and cornice, late 17th-century. *Pulpit* (Plate 48): hexagonal, with richly panelled sides, each face with elaborate perspective arch in middle, angles each with a pair of enriched diminishing pilasters, resting on pierced and scrolled brackets, elaborately carved cornice including oval medallion with scenes, moulded and enriched base with convex soffit resting on later figure (Plate 14) of a boy, *c.* 1620. *Reredos* (Plate 51): of oak and of three bays with panelled plinth and enriched entablature, middle bay flanked by fluted Corinthian columns and surmounted by a segmental pediment, vases and a carved achievement of the royal arms of William III; in tympanum, oval panel of stained glass, of same date, with inscription Wil. Price pinxit, "Adoration of the Shepherds," surrounded by carved foliage; main part of middle bay in three panelled sub-bays with swags and carved foliage enrichments and mouldings, round-headed middle panels with the Commandments, side panels with painted figures of Moses and Aaron; side bays with similar panelling and with the Lord's Prayer and Creed, respectively. Below is a range of carved panels. Panelling is continued along side walls with enriched cornice and surmounted by carved reclining figures of St. John (Plate 14), and probably one of the major prophets, late 17th-century.

Condition—Good.

^{b}(3) PARISH CHURCH OF ST. LUKE, CHARLTON, stands in the village at the N.E. corner of Church Lane. The walls are faced with brick with some stone dressings, and the roofs are tiled. Some mediæval walling may remain incorporated in the thick S. walls of the Old Chancel and Nave, but of this there is no definite evidence. The *Old Chancel*, *Nave*, *South Porch* and *West Tower* were built or re-built *c.* 1630 under the will of Sir Adam Newton. The *North Chapel* was added probably at the same time, and the North Aisle was built in 1693 from a bequest of Sir William Newton, Bart. The *New Chancel*, with the *North Organ Chamber*, was added in 1840 on the site of a charity-school and vestry built in 1713; the N. aisle was restored and a new vestry added in 1873.

The church is of interest as an example of its period. Among the fittings the monuments and glass are noteworthy.

Architectural Description—The *Old Chancel* (Plate 52) (26 ft. by 15 ft.) has a modern arch in the E. wall. In the N. wall is a plastered 17th-century arcade of two bays with round arches, moulded archivolts continued down the square pier and responds, but interrupted at the springing-level by an impost-moulding. The S. wall is faced with red brick partly repaired and having a straight joint continuing the E. jamb of the window; the window is probably of the 15th century and may be *in situ;* it is set in a recess with a restored elliptical head, and is of two trefoiled lights in a square head with a moulded label. The 17th-


The PARISH CHURCH of St LUKE, CHARLTON.
▨ 15th CENTURY.
MID AND LATE 17th CENTURY.
MODERN.
NORTH AISLE
ORGAN CHAMBER
VESTRY
TOWER
NAVE
OLD CHANCEL
MODERN CHANCEL
SOUTH PORCH
SCALE 10 5 0 10 20 30 40 50 OF FEET

century chancel-arch is round with chamfered edges and dies on to the side walls.

The *North Chapel* (24 ft. by 13½ ft.) has a modern arch in the E. wall. The N. wall is rendered externally in cement, except the buttresses which are of brick; in this wall are two windows, the eastern of the 17th century and of two cinque-foiled lights with a quatrefoil in a two-centred head; each light has two iron guard-bars; the western window is of brick and of two three-centred lights in a square head; each light has one guard-bar. In the W. wall is a plain round arch dying on to the side walls.

The *Nave* (Plate 52) (30 ft. by 20 ft.) has a 17th-century N. arcade of two bays with round arches having simple moulded archivolts and moulded imposts; the piers and responds have round shafts worked on the angles. The S. wall is faced with brick and has a two-light window similar to the eastern window in the N. chapel; further W. is the plain square-headed S. doorway. In the W. wall is an 18th-century round window.

The *North Aisle* (14 ft. wide) is faced with brick and finished externally with a coved eaves-cornice of plaster. In the N. wall are two windows uniform with that in the S. wall of the nave.

The *West Tower* (11 ft. square) is of three stages (Plate 173) and of red brick with square turrets or clasping buttresses at the angles, embattled at the top and rising above the embattled parapet; below the parapet is a dentilled cornice. The tower-arch is round and has chamfered angles; it dies on to the respond on the N. side. The W. window is uniform with that in the S. wall of the nave. The second stage has a restored rectangular opening in the N., S. and W. walls. The bell-chamber has in each wall a brick window of two pointed lights with a pierced spandrel in a two-centred head; the jambs and mullion have impost-blocks.

The *South Porch* is of brick and has Doric pilasters at the angles supporting a modified entablature; the S. end has a curvilinear 'Dutch' gable. The outer archway is round and has a moulded archivolt, plain key-block and moulded imposts; the jambs and spandrels are rusticated. The side walls are similarly treated, but the arches are not pierced.

The *Roof* of the old chancel is of the 17th century and is of five-sided waggon-form, ceiled on the soffit and divided into panels by moulded wooden ribs; the wall-plates are covered by moulded cornices. The roof of the N. chapel is of similar type and date. The nave-roof was reconstructed in 1925 and has four heavy tie-beams; it is ceiled on the soffits of the rafters and collars. The N. aisle has a flat plaster ceiling divided into six panels with moulded ribs and cornices, all of 17th-century date.

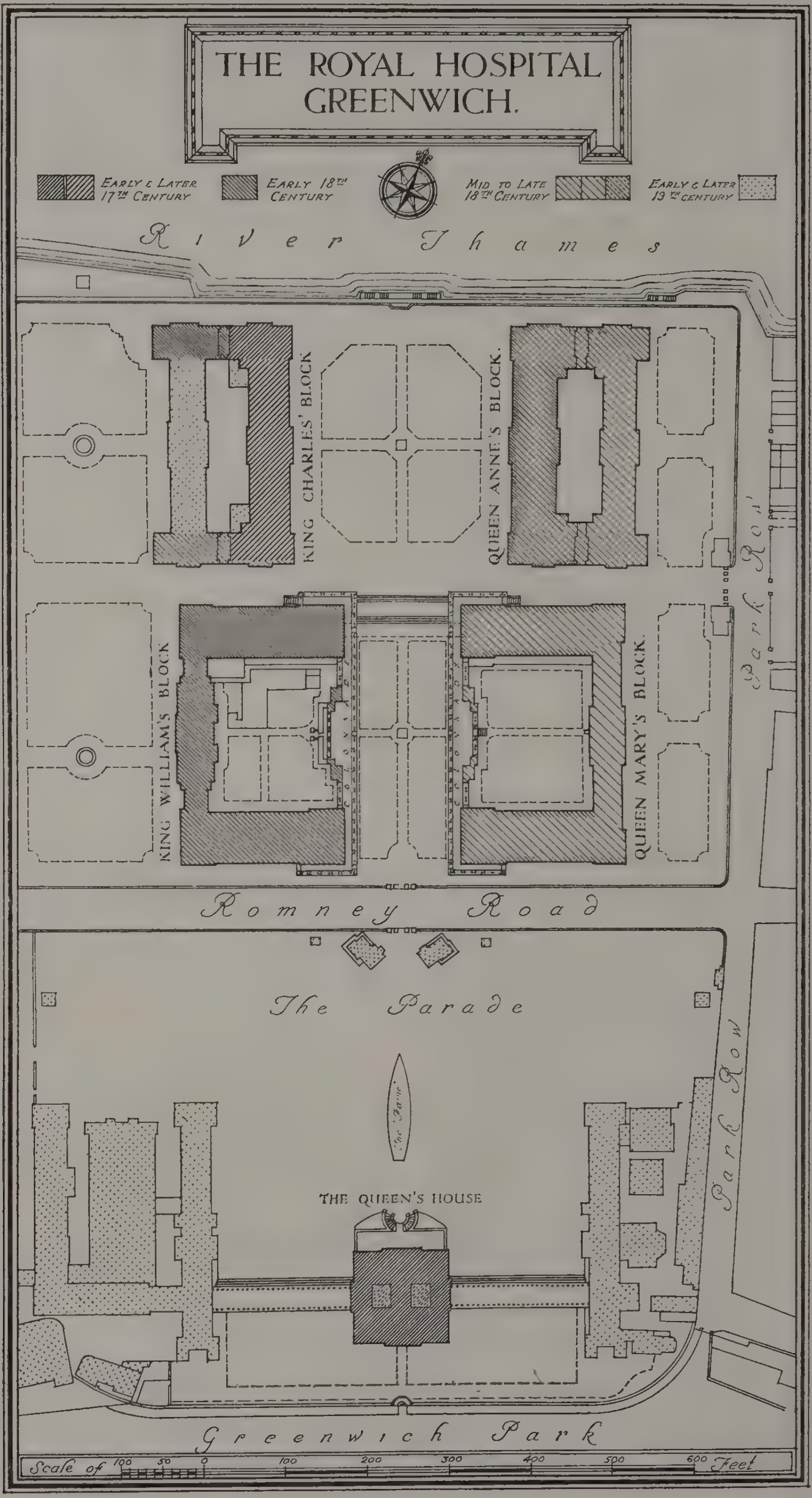
Fittings—*Bells:* four; 1st by R. Phelps, 1713; 2nd and 3rd by Christopher Hodson, 1685. *Brasses:* In old chancel—on S. wall, (1) to Robert Veer, 1598, son of John, Earl of Oxford, inscription and shield-of-arms; (2) to George Seger, 1594, inscription only; (3) a quartered shield-of-arms; on pier of chancel-arch, (4) to Edward Blount, 1617–8, inscription, shield-of-arms fixed in N. aisle. *Doors:* In S. doorway—of two folds each with eight moulded panels, moulded wooden architrave to doorway; in outer doorway of porch—round-headed, lower part with fifteen moulded panels, upper part with six panels radiating from a small central boss with a cherub-head; both doors mid 17th-century. *Glass:* In E. window (Plate 53)—middle light with modern figure, above it an *Agnus Dei*, and below on the pedestal a cartouche with an English inscription recording the glazing of the window by James Newton (died 1639), uncle of Sir Henry Puckering Newton, Bart., who was brother and heir of Sir William Newton, Bart., ; below again are fragments of a Latin inscription apparently recording the gift of the pulpit and 'oratorium' in the same year; the side lights have figures of Moses and Aaron of which the upper parts only are old, above are roundels with the words Jehovah in Hebrew and Deus, and cherub-heads in the heads of the lights and in the tracery; on the pedestals of the figures are shields-of-arms of (*a*) Warner, Bishop of Rochester (1638–66) and (*b*) Newton, dated 1639; glass said to be by Isaac Oliver. In nave—in tracery of S. window, the ox of St. Luke with three cherub-heads, one mutilated, 17th-century. In N. aisle—in N.E. window, eight panels—(*a*) and (*b*) 18th-century achievements; (*c*) achievement of the quartered arms of Blount impaling Garway and the date 161[8]; (*d*) achievement of the quartered arms of Blount with four small shields-of-arms of quarry-form around it; (*e*) achievement of the quartered arms of Puckering; (*f*) achievement of the quartered arms of Peto impaling Newton; (*g*) an irradiated heart charged with the arms of Blount; (*h*) a sun with a shield bearing the device of the Trinity; in tracery a sun with three cherub-heads and the ox of St. Luke, all 17th-century. *Font* and *Cover* (Plate 13). Font: of stone with round moulded bowl with four scallop-shells and drapery between them, leaves below; baluster-stem with moulded base, both with acanthus-ornament. Cover: of oak moulded and enriched with acanthus-ornament, fruit, etc., middle rises to a moulded pedestal surmounted by a wreath and a group of fruit, 17th-century. *Inscriptions:* In nave—over S. doorway, 17th or 18th-century stone tablet with text (Hebrews x. 24–25). On E. wall of vestry—stone tablet with inscription recording erection of Charity School and vestry by Sir William Langhorne, Bart., 1713. *Monuments* and *Floor-slabs*. Monuments: In chancel—on N. wall, (1) to Elizabeth, wife of James Craggs, 1711–2, white and veined marble tablet, flanked by scrolls and surmounted by a bust of lady, cartouche-of-arms on apron. In nave—on S. wall, (2) to Edward Wilkinson, 1567–8, master-cook to Queen Elizabeth, and Clare, his wife, rectangular stone tablet (Plate 43) with moulded border, inscription and large achievement-of-arms with four small shields-of-arms; at W. end, (3) to Katherine (Puckering) wife of Sir Adam Newton and to Sir Adam Newton, 1629–30, combined altar-tomb and wall-monument (Plate 54) of black and white marble, by Nicholas Stone; simple panelled altar-tomb with pilasters at angles on which stand two free Corinthian columns and two pilasters against the wall, all supporting a canopy with entablature, broken segmental pediment and achievement-of-arms; on wall at back large inscribed tablet with moulded border. In W. tower—against N. wall, (4) to Grace (Manners) wife successively of Patrick, Earl of Ardmagh and Sir William Langhorn, Bart., 1699–1700, also to her second husband, 1714–5, combined altar-tomb and wall-monument (Plate 54) of black and white marble; altar-tomb with gadrooned edge to slab, front with carved cherub-heads and drapery; on altar-tomb two Corinthian columns and as many pilasters supporting canopy with enriched entablature, broken, scrolled pediment and achievement-of-arms; on wall at back inscription surrounded by elaborate drapery, cherub-heads, etc.; flanking backpiece two enriched pedestals each with the figure of an angel. In churchyard—S. of chancel, (5) to Anne Richards, 1709, low table-tomb, with lozenge-of-arms; E. of porch, (6) to Isaac, 1663–4, and Frances, 1666, son and daughter of William Collins, head-stone. Floor-slabs: In nave—(1) to Francis Lappyrastone, 1694–5, with shield-of-arms; (2) to John Griffith, 1713, much defaced. *Plate:* includes flagon given by Elizabeth Craggs, 1711, with arms and crest; two stand-patens of 1711, given by Sir Richard Raynes, 1710, with cartouche-of-arms; small stand-paten, probably late 17th-century. *Pulpit:* of oak, semi-octagonal with moulded base and cornice, each face with shaped panel having scrolled top with cherub-head and small swag at base; shaped panel applied to frieze on each face, under book-board cartouche of the arms of Cunningham; sounding-board, now in tower, hexagonal with enriched entablature, soffit slightly coved and panelled, mid 17th-century. *Recess:* In S. porch—in W. wall—round-headed recess, possibly for seat. *Royal Arms:* In N. aisle on W. wall, of Queen Anne before the Union, painted on canvas with enriched frame. In S. porch—carved oak cartouche with four cherub-heads, mid 17th-century, repainted with late Hanoverian arms. *Sundial:* On S. parapet of nave—of wood, rectangular, painted with sun, etc., 17th or 18th-century.

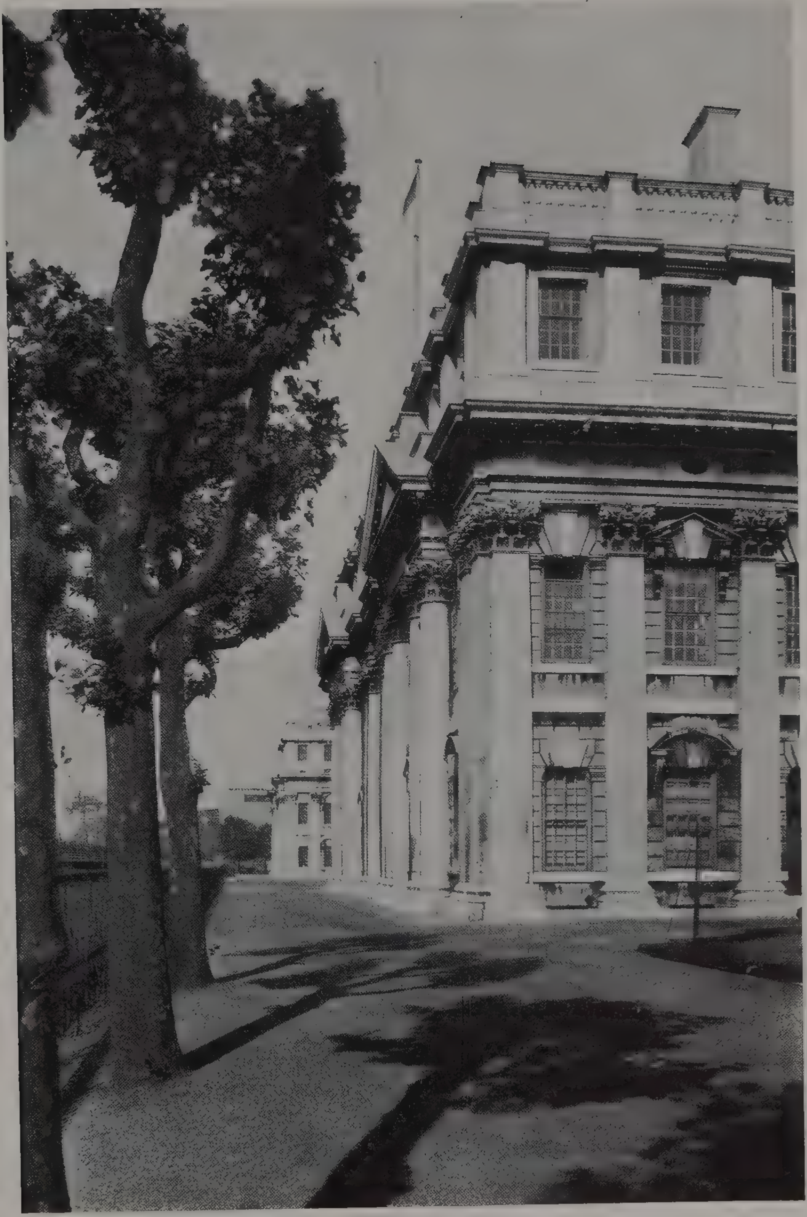
Condition—Good.

^{a}(4) BURIAL GROUND on the N. side of Wellington Street, 90 yards W. of St. Nicholas Church. In E. wall is a stone tablet inscribed "This Burying Ground Was Consecrated and Wall Built at the Parish charge by Order of Vestry Anno Dom. 1705." The tablet was originally in the N. wall of ground; this wall was removed in 1897 when extra land was added to the garden northwards. The W., E. and S. walls are original and of English bond.

Secular :—

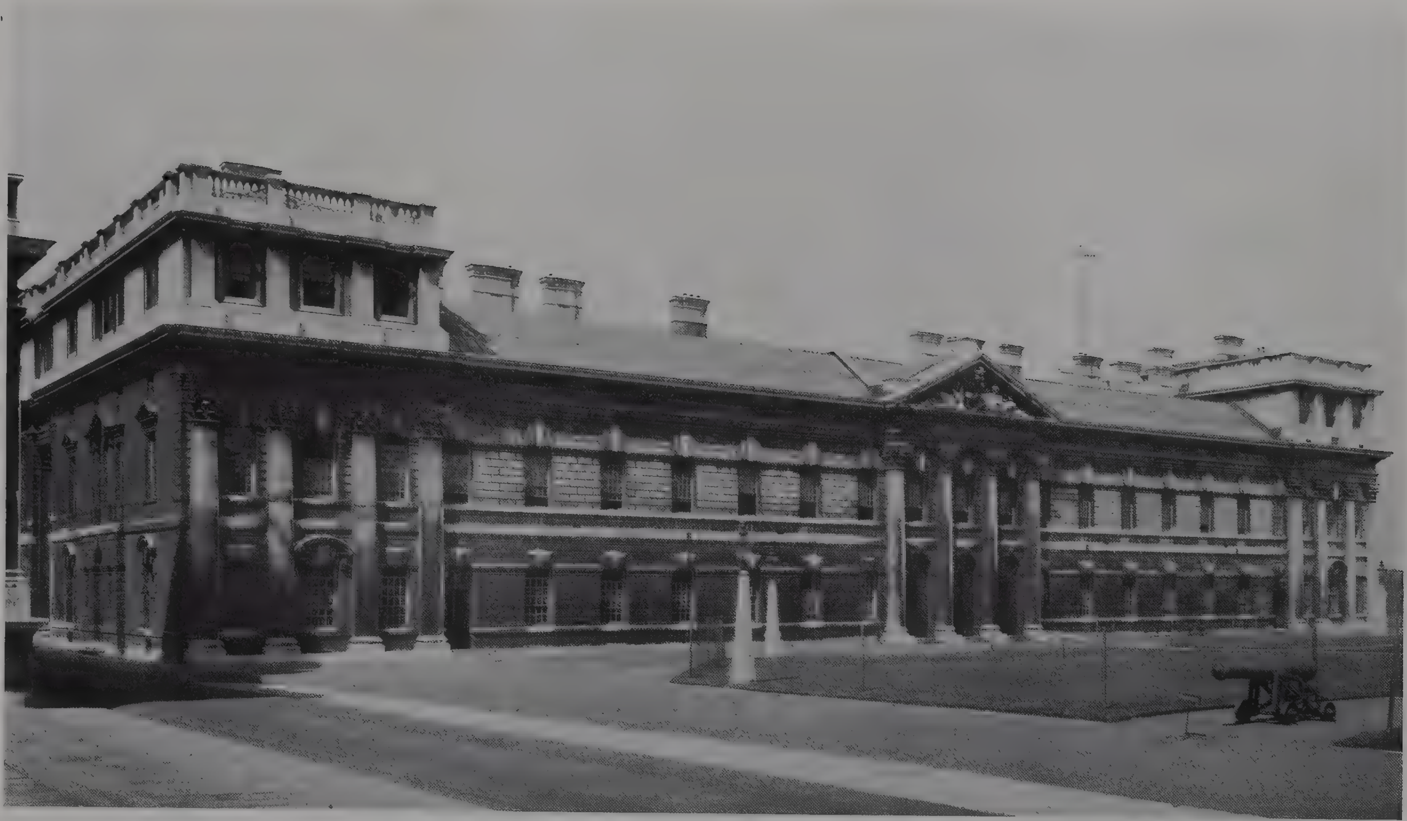
^{b}(5) TUMULI in Greenwich Park, about 100 yards E.N.E. of Croom's Hill Gate. A group of seventeen small tumuli, all circular on plan and about 21 feet in diameter. The better-preserved still show traces of a surrounding ditch and a slight sinking


THE ROYAL HOSPITAL GREENWICH.
Early & Later 17th Century
Early 18th Century
Mid to Late 18th Century
Early & Later 19th Century
River Thames
KING CHARLES' BLOCK
QUEEN ANNE'S BLOCK
KING WILLIAM'S BLOCK
QUEEN MARY'S BLOCK
Park Row
Romney Road
The Parade
THE QUEEN'S HOUSE
Park Row
Greenwich Park
Scale of 100 50 0 100 200 300 400 500 600 Feet



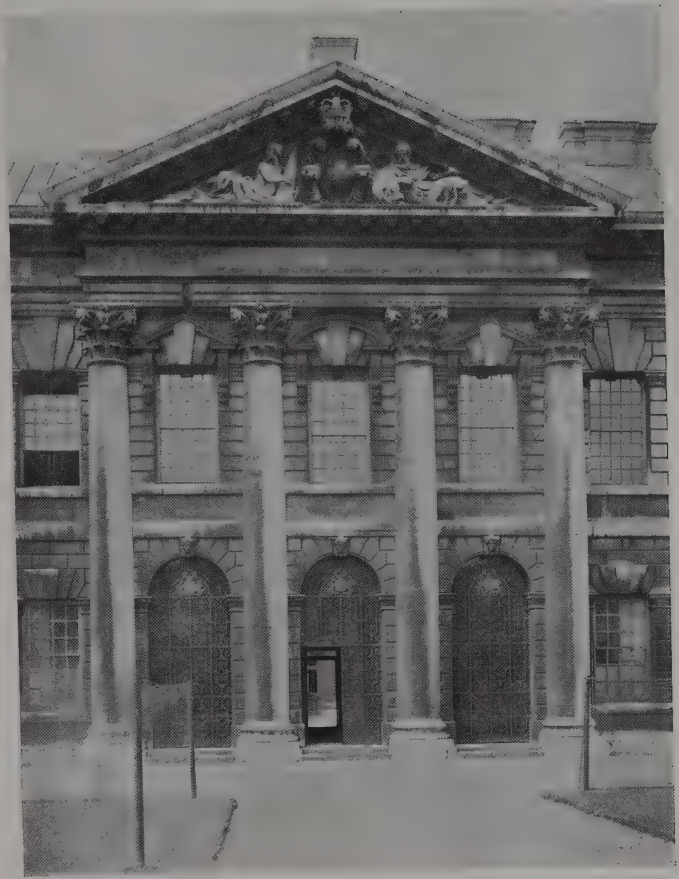
GREENWICH: (6) THE ROYAL HOSPITAL.

King Charles Block. N.W. Pavilion, 1712.

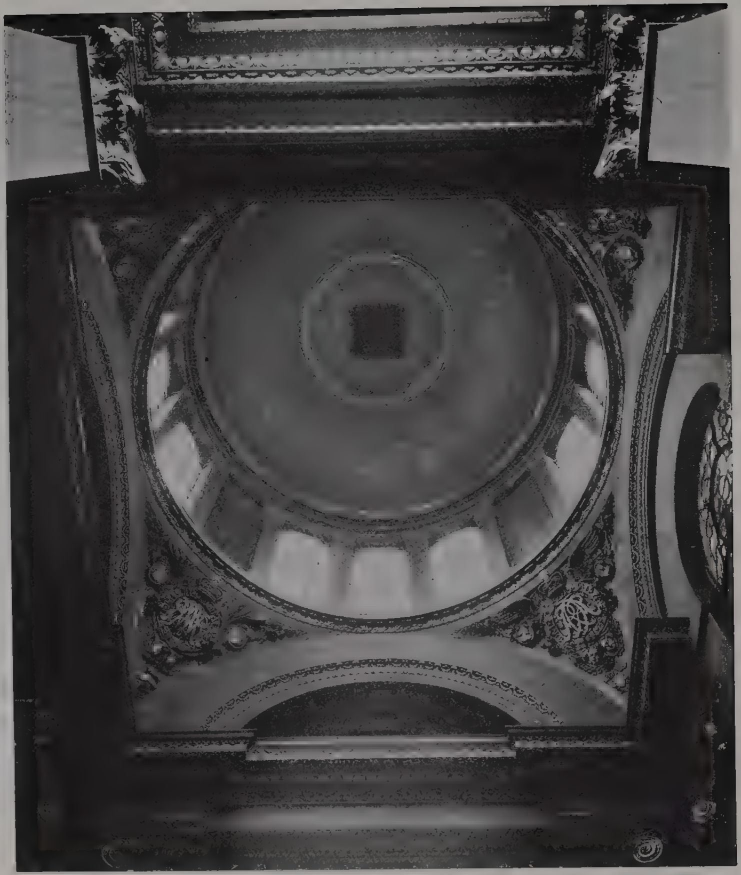


GREENWICH: (6) THE ROYAL HOSPITAL.

King Charles Block, 1662–69. E. Front.

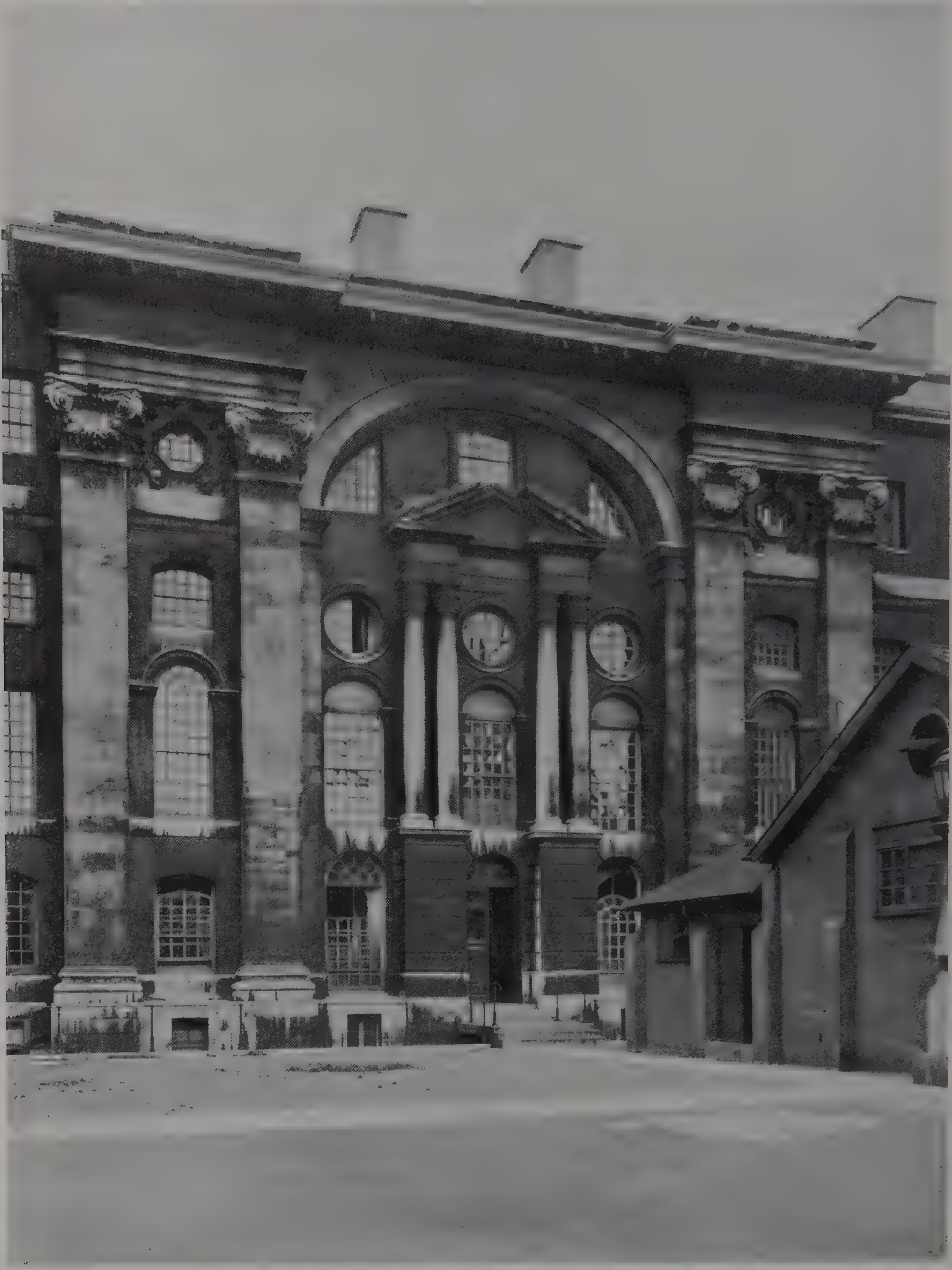


Middle Bay of King Charles Block, late 17th-century.



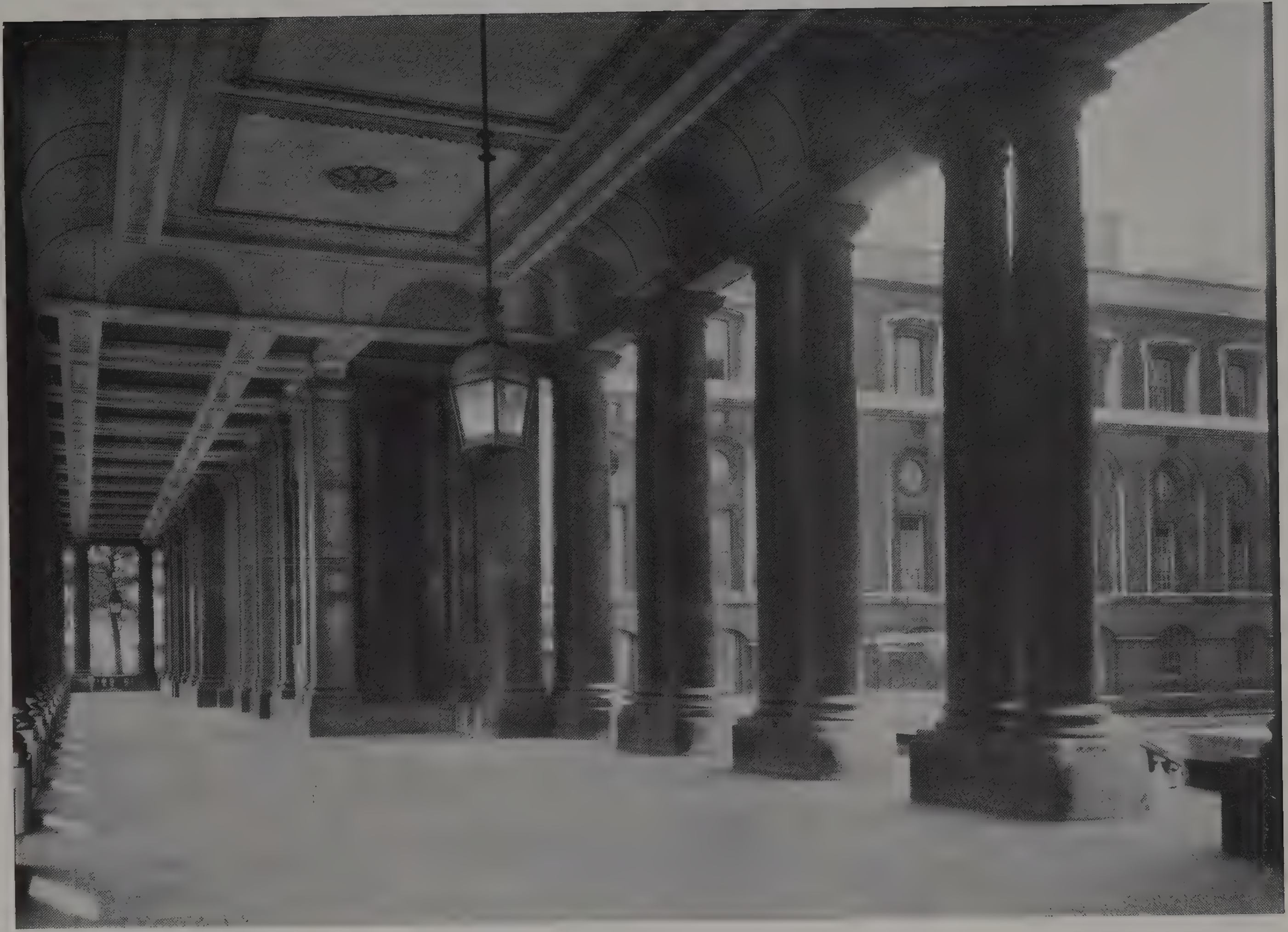
Dome over vestibule of Painted Hall, *c.* 1705.

GREENWICH: (6) THE ROYAL HOSPITAL.



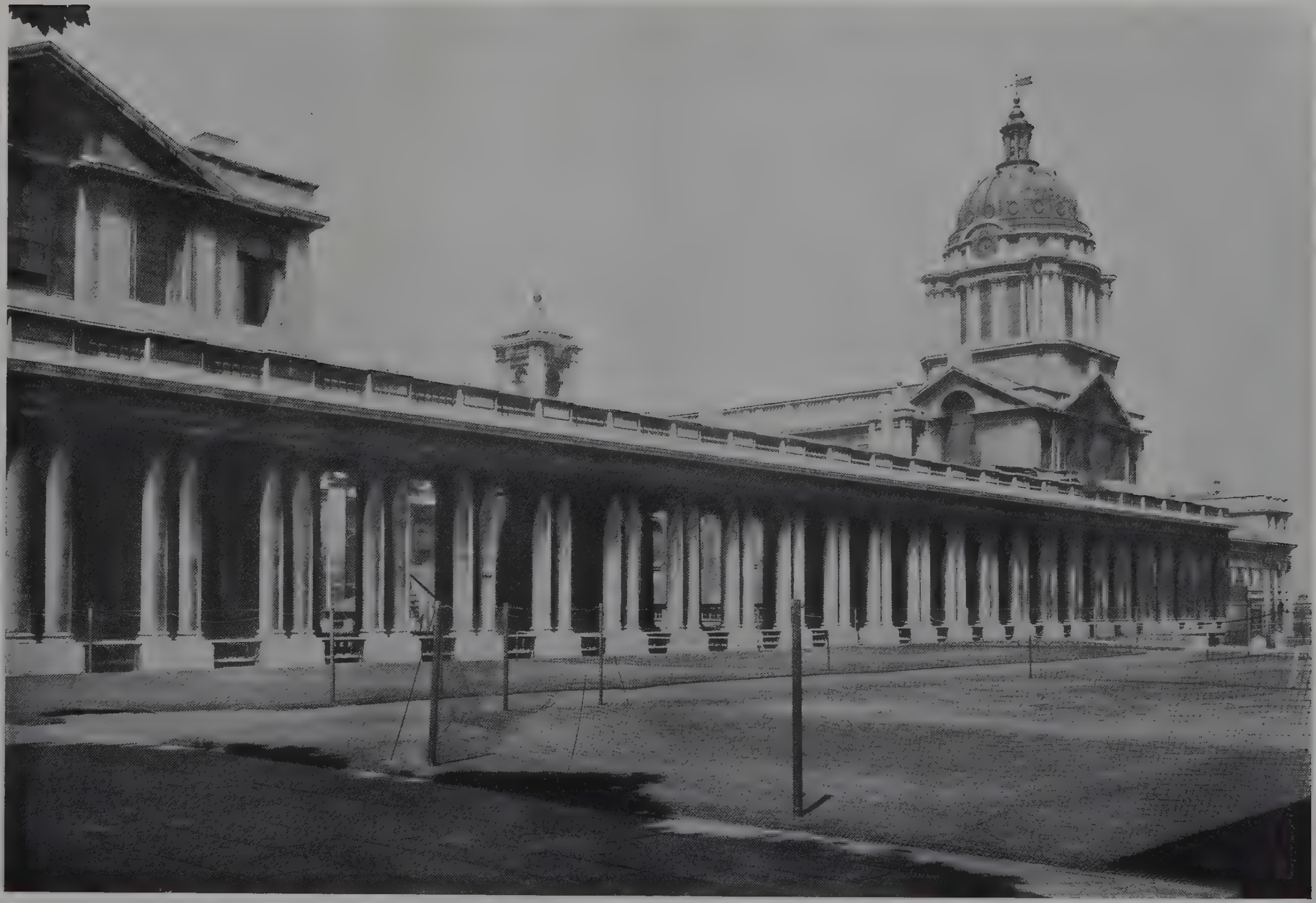
GREENWICH: (6) THE ROYAL HOSPITAL.

King William Block, 1698–1723. E. Front of W. range.



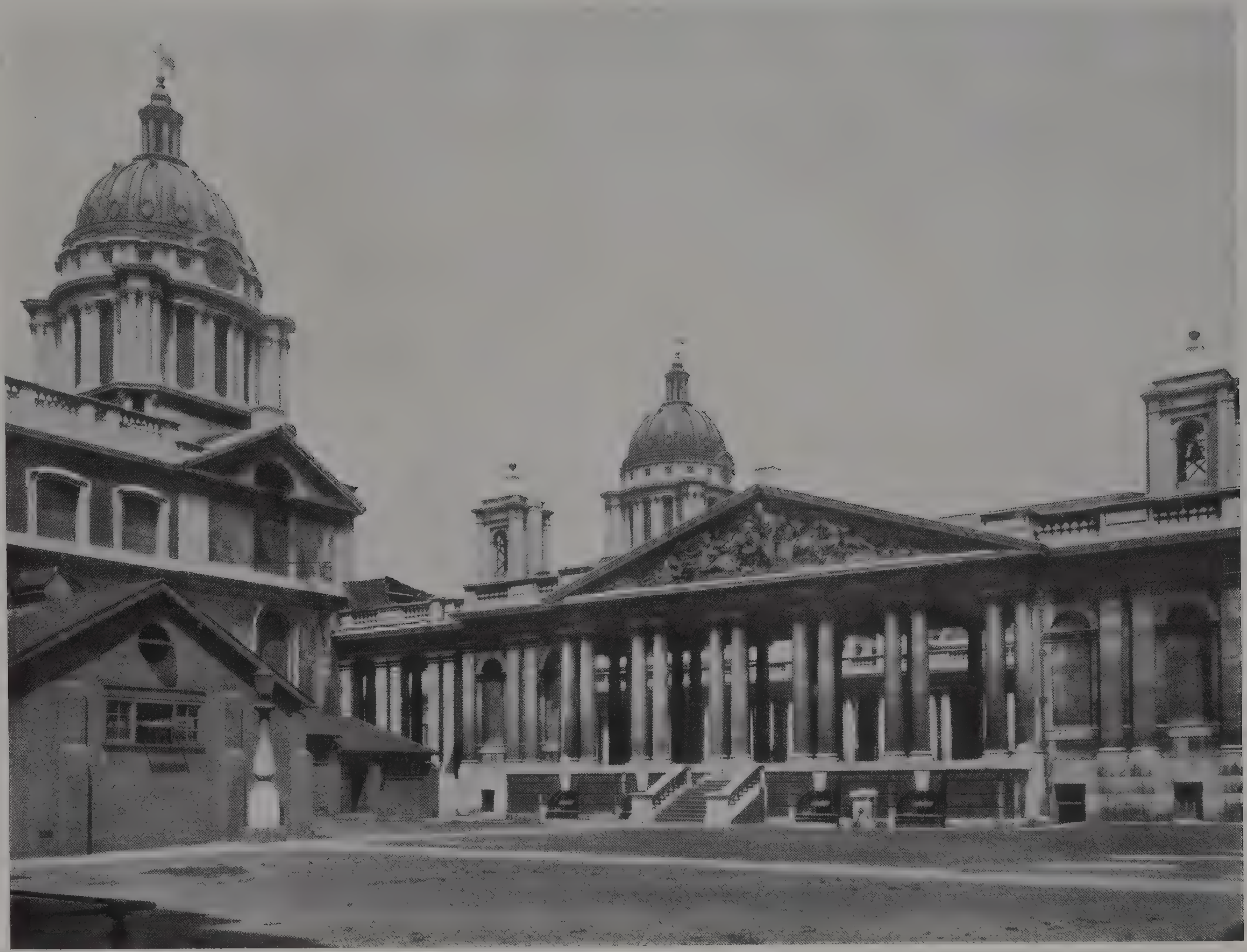
GREENWICH: (6) THE ROYAL HOSPITAL.

King William Block, 1698–1723. Colonnade, looking S.



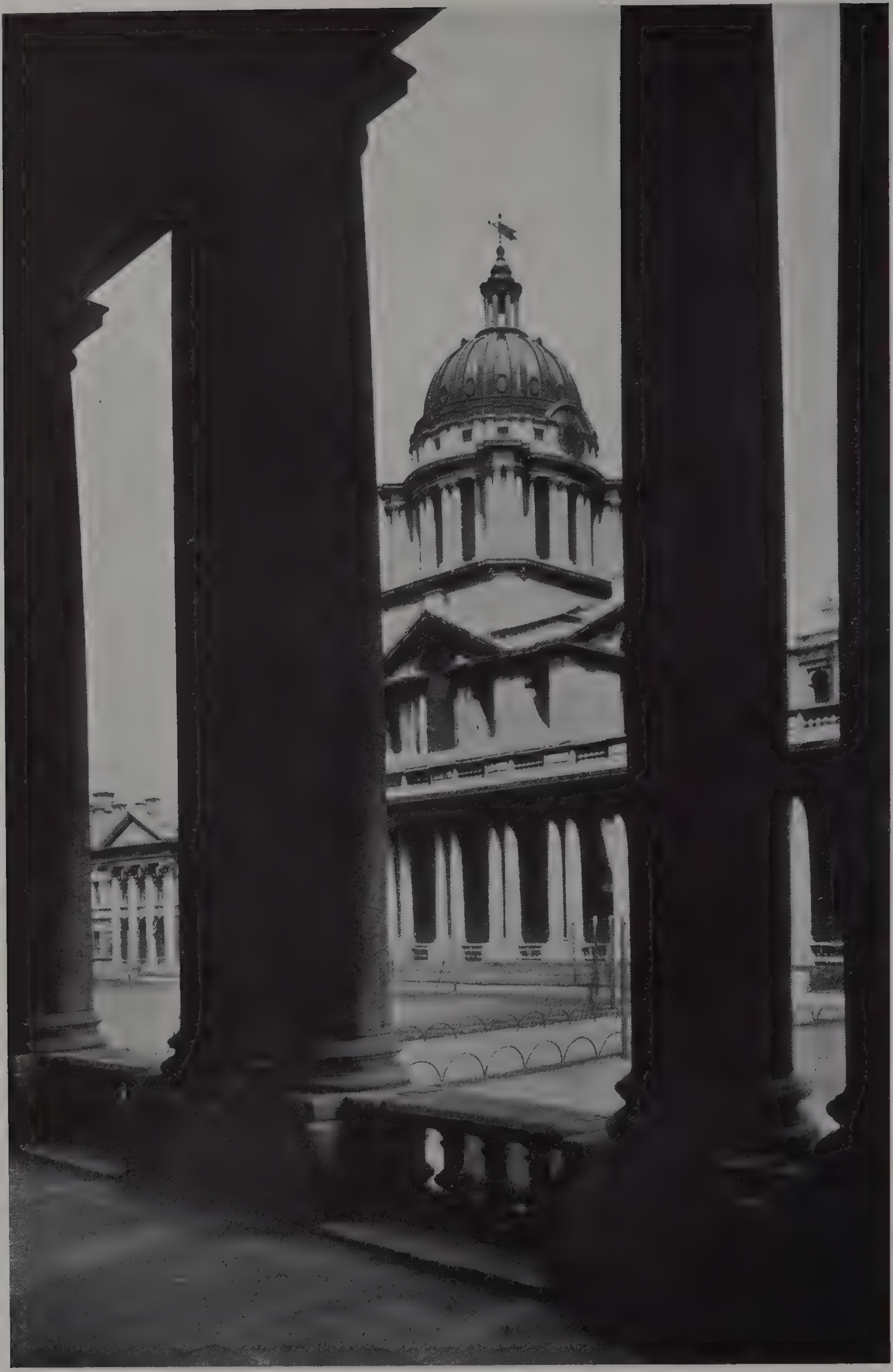
GREENWICH: (6) THE ROYAL HOSPITAL.

King William Block, 1698–1723. E. Front.



GREENWICH : (6) THE ROYAL HOSPITAL.

King William Block, 1698–1723. E. side of Courtyard.



GREENWICH: (6) THE ROYAL HOSPITAL.

Dome and N.W. corner of Queen Mary Block from colonnade of King William Block.

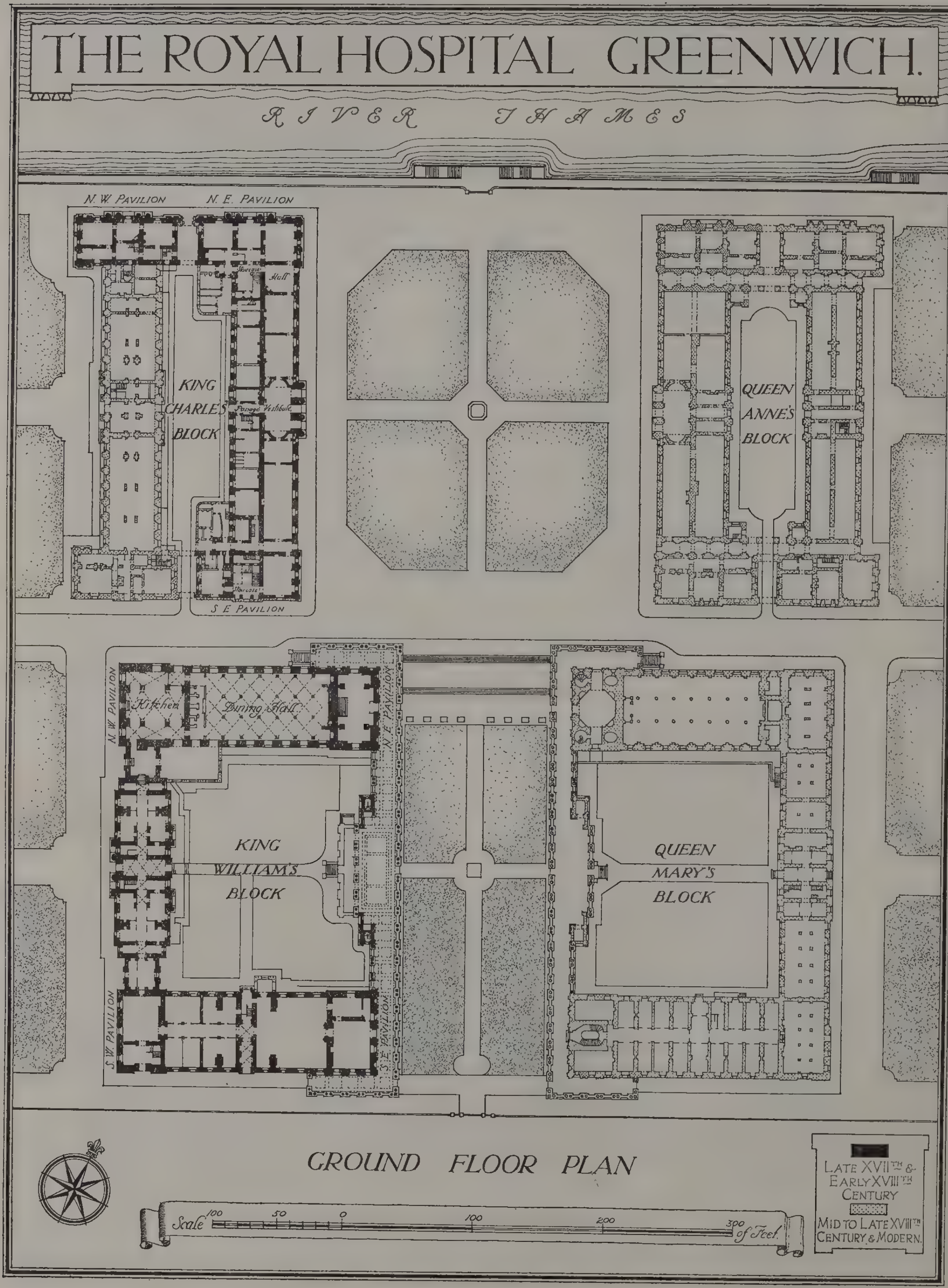
in the top; the heights vary, being generally from 1 ft. to 1 ft. 8 in. Excavations made in 1784 seem to have proved that they are of the pagan Saxon period.

Condition—Poor.

^{b}(6) The Royal Hospital (Plates 55, 56, etc.), now the Royal Naval College, stands on the right bank of the river Thames. The building consists of four detached blocks, each with a quadrangle and occupies part of the site of Greenwich Palace. Of the earlier building a vaulted undercroft of early 16th-century date survives under the N.E. or Queen Anne Block. The Tudor palace had become much dilapidated by the date of the Restoration, and in 1662 its demolition was begun and the foundations of a new palace were laid. This work was designed by John Webb and consisted of the N.E. pavilion of the N.W. or King Charles Block, followed by the main E. range and the S.E. pavilion, the whole being roofed by 1669. Nothing further appears to have been done to the unfinished building until near the close of the century, when Queen Mary conceived the idea of converting the palace into a hospital for disabled seamen of the Royal Navy. After her death William III, in 1695, appointed a Commission to carry her intentions into effect. The Commission appointed Sir Christopher Wren architect; the first work undertaken, 1696–98, was the main W. range of King Charles Block and also the N.W. and S.W. pavilions. Both these pavilions, however, were subsequently re-built on a larger scale, the N.W. pavilion in 1712 and the S.W. pavilion in 1769 by James Stuart; the main W. range was itself re-built in 1811–14. In 1698 Nicholas Hawksmoor was appointed Clerk of the Works, with John James as his assistant from 1705 and his equal from 1718. In 1698 the S.W. or King William Block was begun, the first work being the Painted Hall and N.E. pavilion, which were finished about 1705. The main W. range was in progress by 1701 and roofed in 1702, but was not finally completed till 1721–3. The foundations of the E. colonnade and the whole S. front were begun in 1699. The foundations of the W. range of the N.E. or Queen Anne Block were laid in 1696, but the work proceeded slowly and in 1729 it was decided to complete the N. pavilions and proceed with those on the S. The foundations of the W. colonnade and part of the chapel of the S.E. or Queen Mary Block were laid in 1699, those of the main building in 1702 and the rest of the chapel in 1706, but work was discontinued for a long period. Building was begun again in 1735, the chapel finished in 1750 and the rest of the building in 1752. In 1779 the chapel was burnt, but was repaired and re-opened in 1789. During these works the office of Surveyor was held by Vanbrugh from 1716 (he was previously a member of the Board of Directors, appointed 1702–3), Colin Campbell from 1726, Thomas Ripley from 1729 and James Stuart from 1758. The walls of the buildings are generally of brick faced with ashlar from the Portland, Ketton and Roche Abbey quarries; the W. building of the King William Block is of brick with stone dressings. The roofs are covered with lead.

The building is a handsome example of English Renaissance work exhibiting a general unity of design. Among the fittings the painted ceiling, dome and walls in the Painted Hall are particularly noteworthy.

Elevations. The *E. Front* (Plate 58) of the *King Charles Block* is original and of two storeys with attics and a true 'attic-storey' over the angle-pavilions. The walls are faced with rusticated ashlar and have a band between the storeys and a main entablature; the windows are square-headed with heavy key-stones and small cornices carried along the walls at the level of the heads. The middle-bay (Plate 59) of the front projects and has four attached Corinthian columns and a pediment over the entablature; in the tympanum is a richly carved and crowned cartouche of the royal Stuart arms supported by reclining figures of Fortitude and the Dominion of the Sea; between the columns, on the ground floor, are round-headed openings, with moulded imposts and key-blocks carved with women's heads; the soffits are enriched with carved rosettes and acanthus-foliage; the windows above have triangular or segmental pediments. The angle-pavilions (Plate 57) on this front, are each divided into three bays by Corinthian pilasters and the attic-storey has plain pilasters to correspond; the attic is finished with a cornice and balustraded parapet. The middle window on the ground floor has a segmental pediment and the window above a triangular pediment; the windows in the attic-storey are square-headed with architraves. The *N. Front* retains the original N.E. pavilion, but the rest of the front was re-built in 1712 and is a replica of the earlier work, except that there is no carving in the tympanum. The original pavilion has, on this face, coupled Corinthian pilasters at the angles and a central projection with four engaged columns of the same order and a pediment over the main entablature, which is continued round from the E. front. On the main frieze is a moulded panel with the inscription "Carolus II Rex A. Reg. XVI"; in the tympanum is a carved and crowned cartouche of the royal Stuart arms supported by reclining figures of Mars and Fame. The windows of the two lower storeys have triangular or segmental pediments and the side bays of the central projections have, on both floors, a round-headed niche; the attic-storey is similar to that on the E. front. The *W. Front* is of later 18th-century


THE ROYAL HOSPITAL GREENWICH.
RIVER THAMES
N. W. PAVILION
N. E. PAVILION
Staircase
Hall
KING CHARLES BLOCK
Passage Vestibule
Staircase
S. E. PAVILION
QUEEN ANNE'S BLOCK
N. W. PAVILION
Kitchen
Dining Hall
N. E. PAVILION
KING WILLIAM'S BLOCK
S. W. PAVILION
S. E. PAVILION
QUEEN MARY'S BLOCK
GROUND FLOOR PLAN
Scale 100 50 0 100 200 300 of Feet.
LATE XVIIth & EARLY XVIIIth CENTURY
MID TO LATE XVIIIth CENTURY & MODERN.

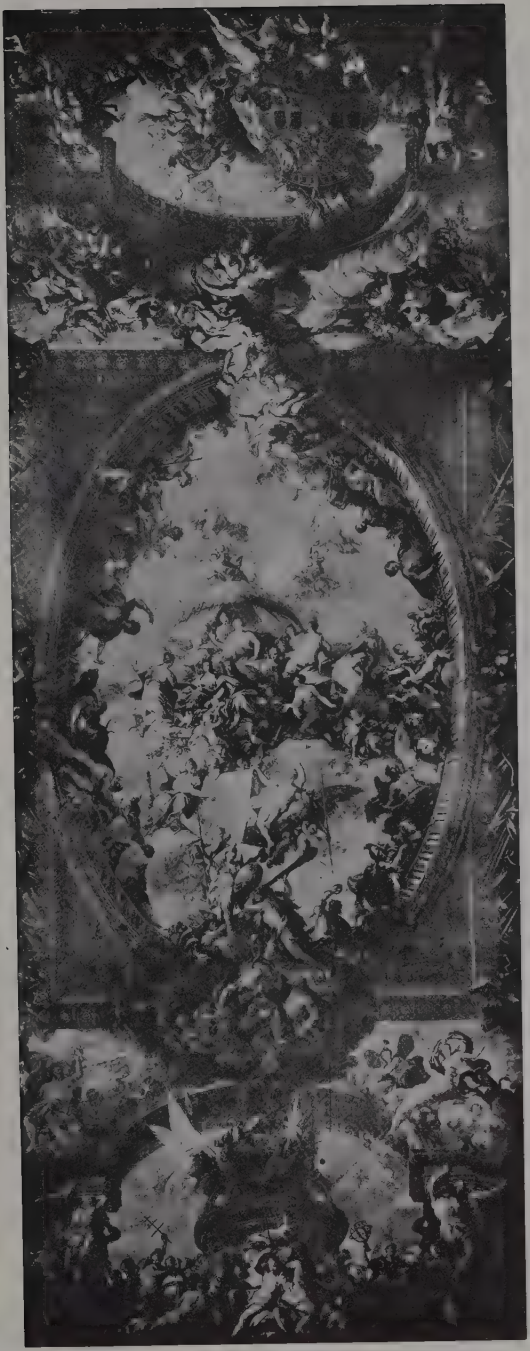
or modern date, except the early 18th-century return of the N.W. pavilion; this repeats the design of the corresponding E. front of the N.E. pavilion. The *S. Front* is entirely of mid 18th-century date. The *Internal Elevations* to the courtyard have bands between the storeys, plain square-headed windows and a main cornice; in the middle of the E. range is a pediment with a cartouche of the royal Stuart arms and military trophies in the tympanum. In the middle of the N. range is a tall round-headed archway with a moulded archivolt.

The *Queen Anne Block* corresponds in general design to the King Charles Block. The W. range was begun in 1696 but proceeded slowly and the whole block was not completed until some time after 1729. The *W. Front* is probably of early 18th-century date and is uniform with the E. front of King Charles Block, facing it, except that there are no sculptural decorations.

The *King William Block* was begun in 1698 and finished about 1723. It consists of three ranges forming a half H-shaped block, with the courtyard enclosed on the E. side by a colonnade extending round the ends of the wings. The *E. Front* (Plate 62) has a long colonnade with coupled Doric columns standing on common pedestals and supporting a continuous entablature and balustraded parapet. The ends of the wings form pavilions of two main storeys, finished with a main cornice and parapet and having a pediment on the three free faces of the building. The upper storey of the N.E. pavilion, which rises above the colonnade, is divided into five bays by plain pilasters and pierced by a round-headed window flanked by niches; the head of the central window is carried up into the tympanum. The lower storey is divided into five bays by Doric pilasters, with a segmental headed doorway (Plate 8) in the middle bay and round-headed niches in the side bays. The upper storey of the S.E. pavilion has three windows flanked by niches, the middle window square-headed and the others round-headed; in the tympanum is an oval window; the lower storey is similar to that in the N.E. pavilion, but has two windows in place of two of the niches. Standing on the N.E. pavilion is a stone cupola and dome; it stands on a square base but is itself circular on plan with four diagonal projections, a round drum in the form of an architectural attic-storey and a lead-covered dome. The main stage is divided into bays by coupled Corinthian columns, with four columns on the face of each projection; these support a continuous entablature; a tall narrow window occupies each of the main intercolumniations. The attic-storey is divided, by plain coupled pilasters, into bays and the N. and S. faces have each a wind-dial face set under a segmental pediment; in each bay is a small square window. The dome is ribbed and has two ranges of oval lunettes; it is capped by a small cupola or lantern of round form with eight square posts supporting a cornice, moulded capping and weather-vane. The ceiling of the colonnade (Plate 61) has trabeations corresponding to the columns and moulded cornices except behind the central feature of the W. face, where it has a deep cove, groined back over each bay and three panels enclosed by a panelled frame. The rear or *W. Face* of the colonnade (Plate 63) has a central feature with coupled columns as on the E. front but supporting a wide pediment, with modern sculpture in the tympanum; flanking this central feature are pairs of blank bays divided by coupled pilasters and each with a round-headed recess; the rest of the colonnade on this face consists of open bays with coupled and rusticated piers supporting the entablature; above the outer blank bays are two bell-turrets of stone with pilasters at the angles supporting an entablature, a round-headed opening in each of the four faces and a moulded capping, also concave stone roofing with finial. The *W. side* (Plate 60) of the Courtyard consists of a main block with lower buildings connecting it with the side-wings. The main block is of brick with stone dressings, and is of four storeys divided by stone bands and finished with a cornice and plain parapet. The central feature consists of two pairs of Ionic pilasters, rising to the height of the building, with festooned capitals and supporting entablatures; the recess between the pairs of pilasters is spanned by an elliptical arch springing from responds with moulded capitals; within this arch is an architectural composition consisting of coupled columns on high rusticated plinths and supporting an entablature and pediment. The windows are of varying form, those between the capitals of the Ionic pilasters being octagonal, with carved swags, and below are segmental or round-headed windows; there are three round windows on the second floor under the central arch. The remaining windows are square-headed except those on ground floor, which are segmental. The connecting buildings are of two storeys only and have each a segmental-headed window on the ground floor and above it a tall round-headed recess with eared architrave, carved key-stone and pediment containing two windows, the upper one circular. The return faces of the side-wings, towards the courtyard, are similar to one another and of four storeys on the S. and three on the N.; the walls are of brick with stone dressings and bands between the storeys, cornice and plain parapet. The second and third storeys on the S. are combined externally and have a series of round-headed recesses with moulded architraves; each recess encloses a square-headed window in the second storey and a round window above; the corresponding recesses on the N. have large round-headed windows. The *W. Front* (Plate 56) of King William's Block consists of the central building and two pavilions with connecting wings between them; all are of brick with stone dressings. The main building has a central feature or portico with pilasters at the angles and two engaged and fluted Doric columns supporting an entablature of the same order; in the middle bay is a round-headed doorway with moulded imposts and archivolt; above it is a round-headed window with moulded and enriched imposts, continued along the wall. The rest of the building has a band between the two lower storeys and a simple cornice and parapet; the remaining windows are as on E. side. The connecting wings are treated in a similar manner to the elevations of the same buildings towards the courtyard. The two pavilions are uniform and each of three storeys with an attic; there is a cornice between the two lower storeys and a moulded band between the upper storeys; the buildings are finished with a second cornice and a low segmental pediment; the tympanum is of ashlar except for an elliptical-headed recess, the back of which is of brick with an oval window in the S.W. pavilion, and is filled with sculpture; there is a similar window in the N.W. pavilion; the sculpture represents Neptune, Amphitrite, the winds, dolphins, lion and unicorn, etc.; the first-floor windows have round heads and moulded architraves, and the segmental-headed windows of the second floor have eared architraves and segmental cornices. The *N. Elevation* of King William's Block is ashlar-faced and of three storeys generally corresponding to the W. elevation of the N.W. pavilion, but the upper windows have no cornices, except on the pavilion, and the wall is finished with a cornice and balustraded parapet. The N. face of the N.E. pavilion is similar to its E. face but of three bays, and round it the colonnade is returned. In the plinth of the colonnade is a doorway with rusticated jambs and plain key-blocks leading to the rooms under the colonnade. The *S. Elevation* of King William's Block is of four storeys, faced with ashlar and finished with a cornice. The ground storey of the main block is rusticated and has square-headed windows with key-blocks; the windows of the second storey are segmental-headed and have rusticated jambs, plain key-blocks and cornices resting on carved consoles; the square-headed windows of the third storey have moulded architraves and large key-blocks flanked by entablatures resting on carved consoles; the square-headed windows of the top storey have moulded and eared architraves. The S. face of the S.W. pavilion is of three storeys and has a recess with rusticated jambs and round head extending to the height of two storeys and enclosing a doorway with a round-headed window above it; the doorway has a moulded architrave and a cornice resting on consoles. The lower part of the S.E. pavilion has coupled pilasters and two ranges of square-headed windows.

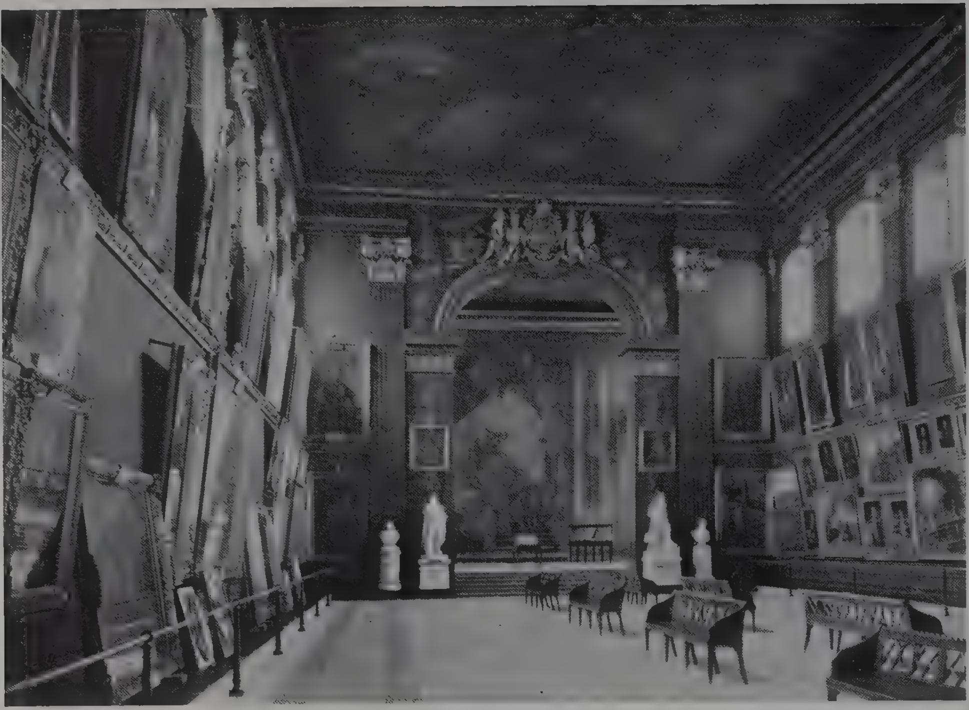
The *Queen Mary Block* (Plate 64) was begun in 1702, but little more than the foundations of the colonnade and N. or chapel-range was then proceeded with. Work on the building was not resumed until 1735. The block resembles in plan and elevations the design of King William's Block, except for the E. elevation.

Interior. The *E. Range* of *King Charles' Block* has in the middle of the ground floor a vestibule (Plate 67) faced internally with ashlar; it has semi-circular recesses at each end and two similar but smaller recesses in the W. wall; all are roofed with semi-domes. The ceiling has a deep cove groined back over each bay of the side walls and springing from pilasters. The three arched openings in the E. wall have enriched coffered soffits (Plate 23) with carved rosettes. In the middle of the W. wall is a doorway with architrave, frieze, cornice and pediment; in the end-recesses are similar doorways, without the pediment. The passage, W. of the vestibule, has panelling in two stages finished with a cornice; on either side the passage is a doorway with wooden architrave, entablature and pediment. The room over this, on the first floor, is similarly treated. The rooms on the E. front of the main block, at this level, have panelling in two heights with a cornice on the external wall only, between the windows; three of the rooms have original bolection-moulded surrounds to the fireplaces, in stone. Two have large panels and cornices above. Between the S. room and that in the adjoining pavilion is a round-arched stone doorway with moulded imposts and flanked by panelled pilasters of wood supporting a cornice. The adjoining room, facing the courtyard, is panelled in two heights with a cornice. The *President's House* occupies the N.E. pavilion and part of the main range adjoining. Most of the rooms on the ground and first floors are lined with moulded or bolection-moulded panelling, with dado-rails and cornices; the rooms above have simpler moulded panelling. The staircase has stairs, with treads, risers and ends, framed to represent separate steps; the balusters are turned and the newels have beaded edges. In the E. and W. walls of the staircase are stone doorways with pulvinated frieze and cornice; on the N. of the staircase is a similar doorway with an eared architrave and broken pediment. Other stone doorways open from the staircase at a higher level. The *S.E. Pavilion* has an original principal staircase (Plate 28) of stone with scrolled wrought-iron balusters and square openwork newels of the same material; the staircase has a dado of bolection-moulded panelling and under the landing is a bearer with a

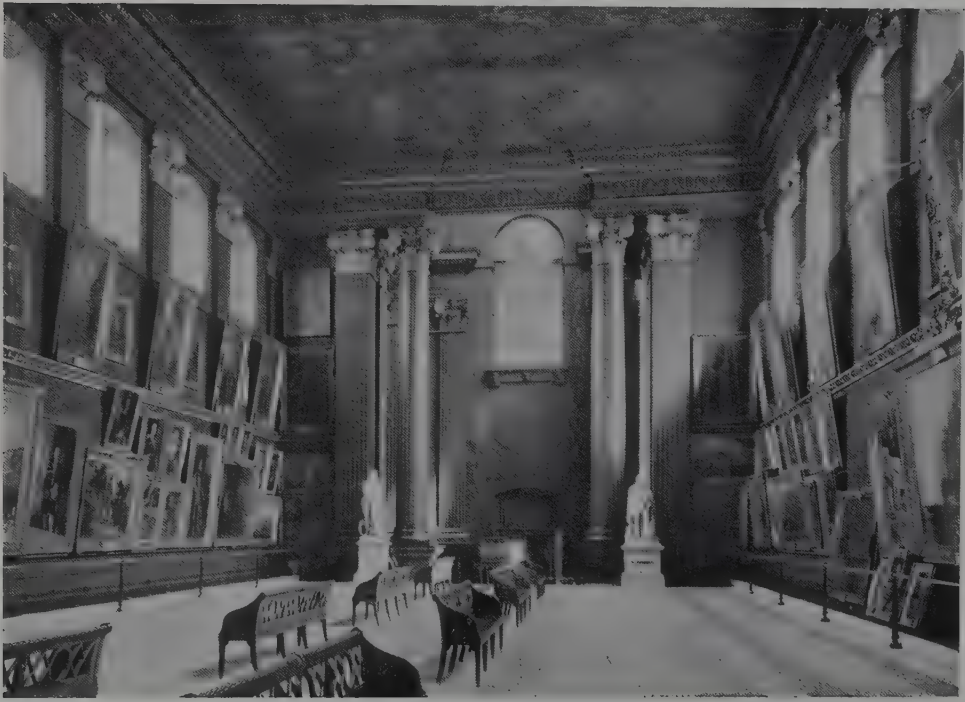


GREENWICH: (6) THE ROYAL HOSPITAL.

The Painted Hall. Main ceiling, 1707 to 1717.

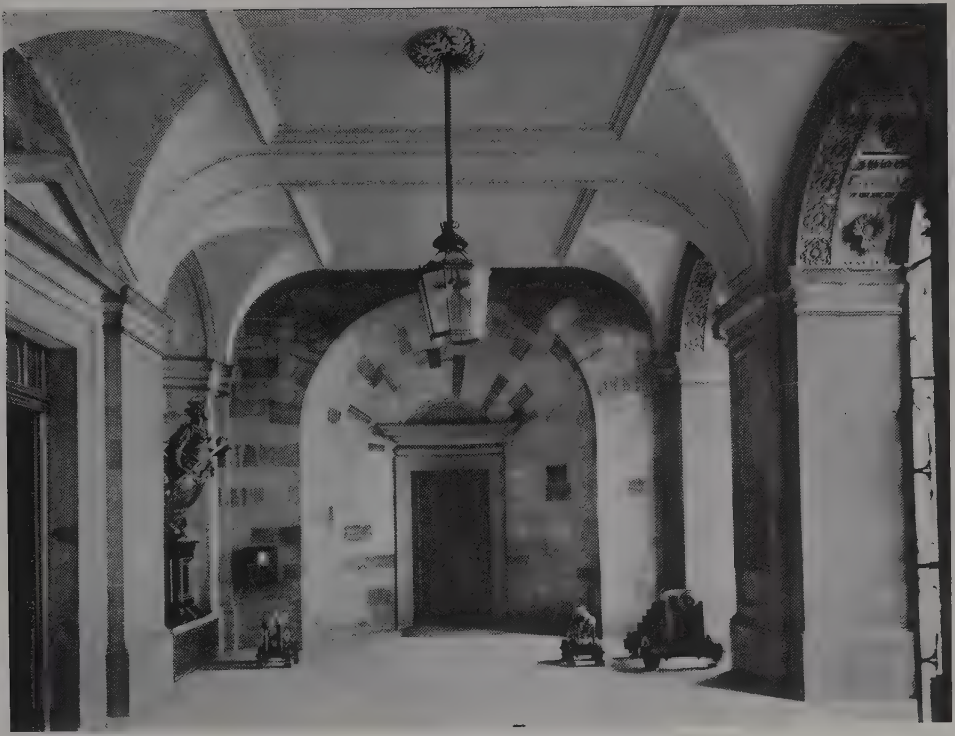


Interior, looking W.

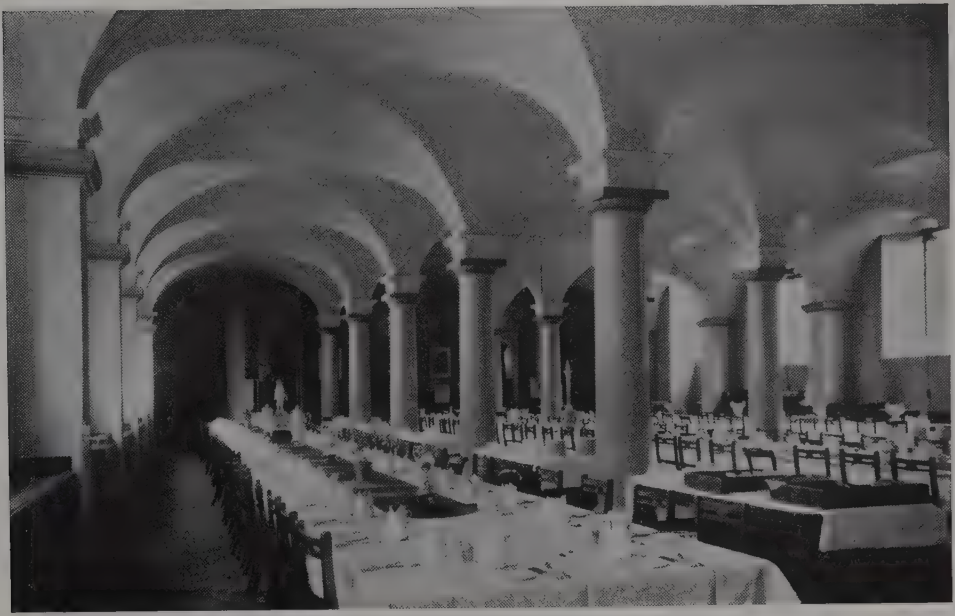


Interior, looking E.

GREENWICH: (6) THE ROYAL HOSPITAL. The Painted Hall, 1698–1705.

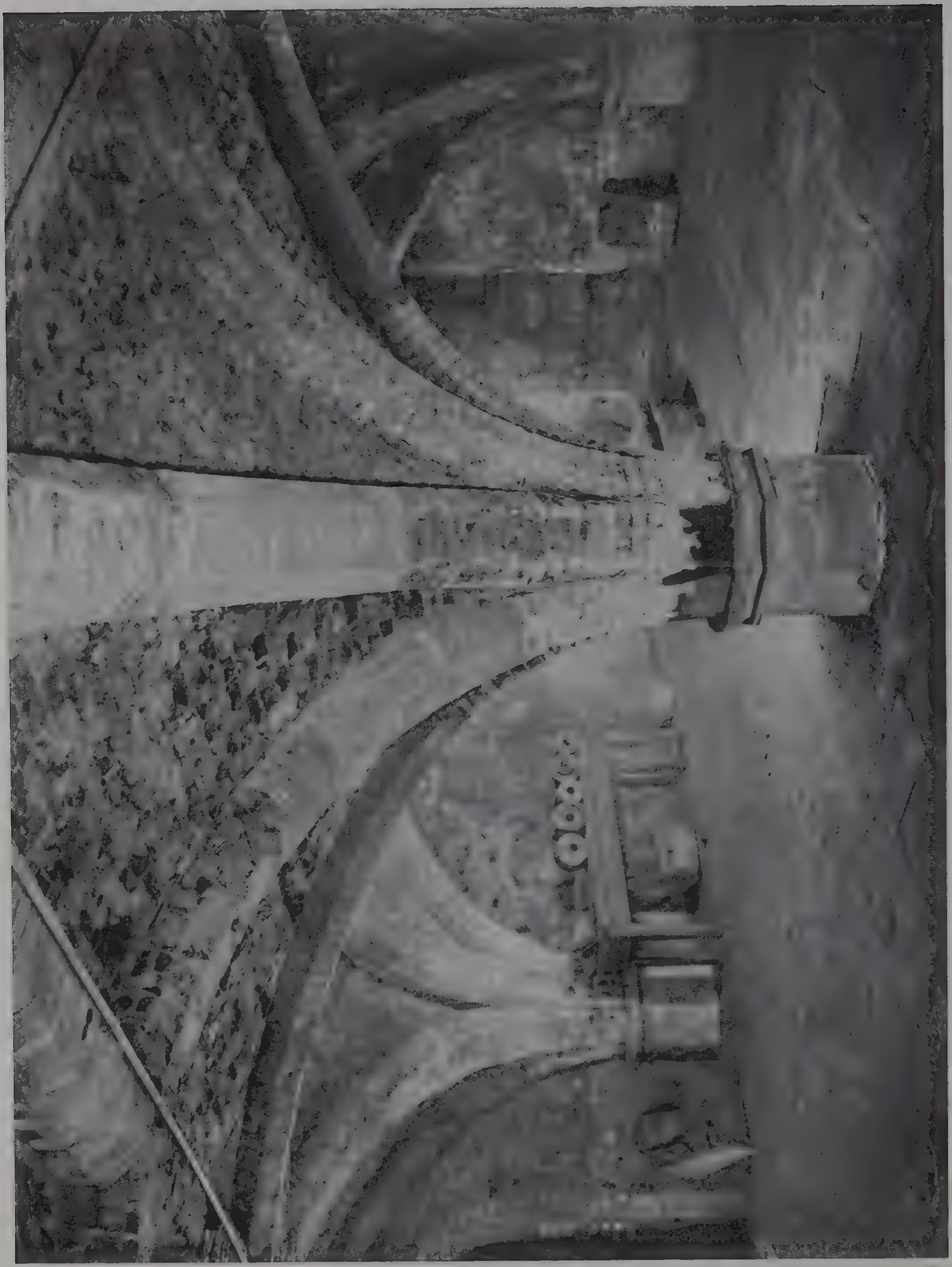


King Charles Block, 1662–9. Vestibule, looking N.



King William Block, 1698–1705. Dining Hall, looking E.

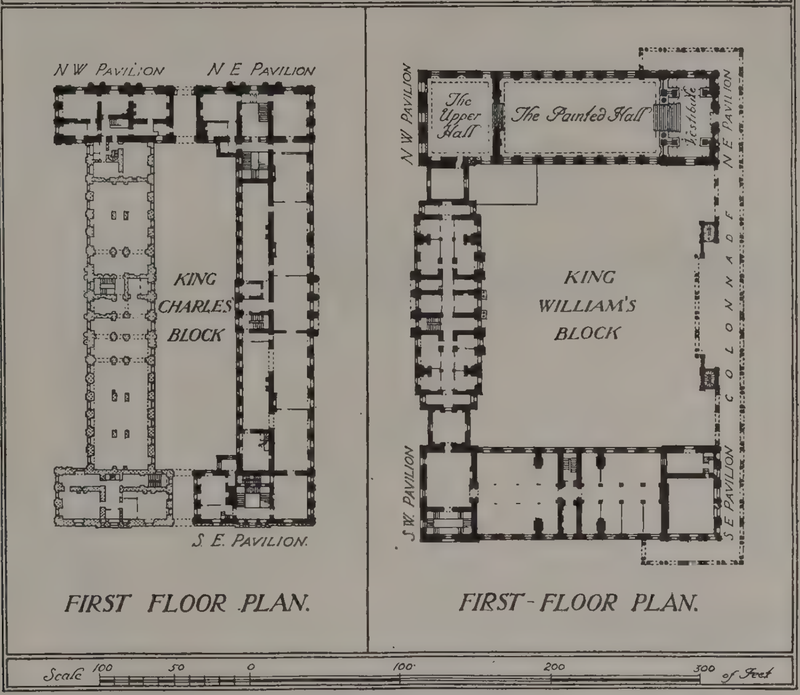
GREENWICH: (6) THE ROYAL HOSPITAL.



GREENWICH: (6) THE ROYAL HOSPITAL.

Undercroft of Queen Anne Block, early 16th-century.

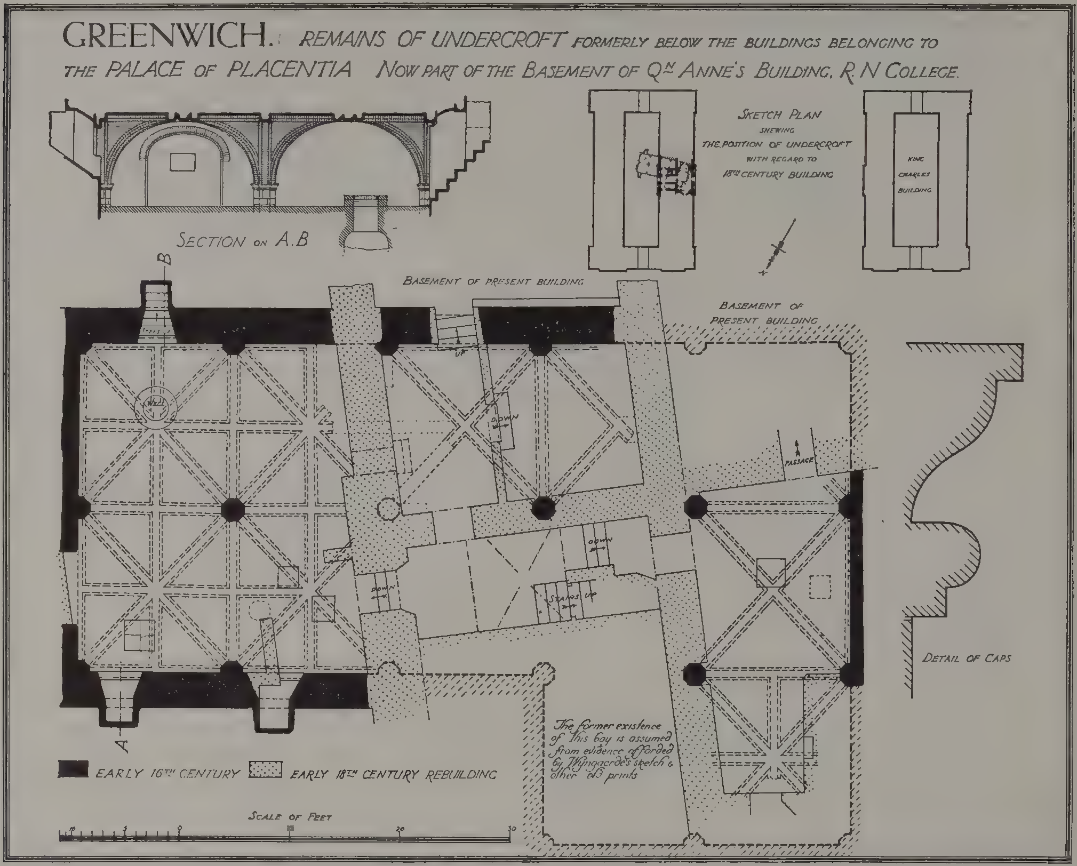
THE ROYAL HOSPITAL, GREENWICH.



panelled soffit, enriched mouldings and a band of laurel-leaves. The doorways of the ground-floor rooms are flanked by stone pilasters and have moulded archivolts and scrolled key-stones; the doorways on the first floor are similar but have no key-stones. The *N.W. Pavilion* contains several rooms with early 18th-century panelling, dado-rails and cornices. The stone doorways between the principal rooms have architraves and cornices. The secondary staircase, in the S.E. angle, next the courtyard has turned balusters, moulded strings and square newels.

The *Queen Anne Block* has no internal features of earlier date than 1714, except the remains of the early 16th-century *Undercroft* (Plate 68), which lies partly below the W. range and partly under the courtyard. The latter part is complete, but the rest of the building has been cut away and partly destroyed for the walls of the later building. The walls and vaulting are of brick, except the outer face of the S. wall which is of rag-stone rubble; the piers and responds are of free-stone. The whole structure was originally 70 ft. by 30 ft. with a projecting bay at the W. end of the N. side; it perhaps formed the substructure of the Great Hall of Greenwich Palace. The extent of the remains is indicated on the accompanying plan. The piers are octagonal and the responds semi-octagonal, all having moulded capitals; the vaulting is of elliptical form, each bay having transverse, diagonal and ridge-ribs, all chamfered. In the eastern part of the undercroft are remains of original window-openings and in the S.E. bay is a well, now partly filled in.

The *King William Block* contains, in the N. range, the Painted Hall with the vestibule and dome on the E. and the Upper Hall on the W., all on the first floor. The *Painted Hall* (Plate 66) has side walls divided into eight bays by Composite pilasters supporting the entablature which is carried round the room. In the E. wall is an opening to the vestibule flanked by detached Composite columns and pilasters of the same order. In the W. wall is an opening to the upper hall with an enriched elliptical arch and imposts and flanked by Composite pilasters; on the soffit of the arch are six signs of the Zodiac in relief, and above the arch is a large cartouche of the arms of William III flanked by seated figures of Mars and Minerva. The spandrels above the arch and flanking the royal arms are painted with military trophies, and a draped curtain and the responds of the opening are painted with festoons of shells, coral, pearls, etc. The pilasters and entablature of the hall are painted and gilt and the jambs and soffits of the windows have painted coffers and rosettes; on



GREENWICH. REMAINS OF UNDERCROFT FORMERLY BELOW THE BUILDINGS BELONGING TO THE PALACE OF PLACENTIA NOW PART OF THE BASEMENT OF QN ANNE'S BUILDING, R N COLLEGE.

SECTION ON A.B
SKETCH PLAN SHEWING THE POSITION OF UNDERCROFT WITH REGARD TO 18TH CENTURY BUILDING
KING CHARLES BUILDING
N
A
B
BASEMENT OF PRESENT BUILDING
BASEMENT OF PRESENT BUILDING
UP
DOWN
DOWN
DOWN
STAIRS UP
PASSAGE
DETAIL OF CAPS
The former existence of this bay is assumed from evidence afforded by Wyngaerde's sketch & other old prints
EARLY 16TH CENTURY
EARLY 18TH CENTURY REBUILDING
SCALE OF FEET
10
5
0
10
20
30

the main frieze is painted the inscription "Pietas augusta ut habitent secure et publice alantur qui publicae securitati invigilarunt regia Grenovici Mariae auspiciis sublevandis nautis destinata regnantibus Gulielmo et Maria MDCXCIV." The painted ceiling, with the other painted decorations of the building, is the work of Sir James Thornhill; he was commissioned to paint the ceiling of the great hall in 1707 and appears to have finished it and the other decorations in 1717. The ceiling-painting (Plate 65) has an architectural framework representing a large balustraded opening of oval form, in the middle, with panelled spandrels and coffered bands and at each end a large arch in perspective. In the oval are represented King William and Queen Mary beneath a purple canopy and attended by figures of the four cardinal virtues; above the queen's head is Concord with the fasces and Peace hands the olive-branch to the king, who offers the cap of Liberty to Europe; beneath the king's feet is Tyranny. Above the main group is Apollo in his chariot and, in the corresponding position below, Architecture with a drawing of the hospital and Time bringing Truth to light; on the border below Wisdom and Heroic Virtue, represented by Pallas and Hercules destroying the Vices; around the border of the oval are emblematic figures of the twelve houses of the Zodiac. The painted arch at the W. end of the ceiling contains a view of the taffrail of the Blenheim with figures of Victory, and the City of London supported by Thames and Isis; flanking this composition are groups of figures representing the arts and sciences related to navigation, philosophers, etc. The corresponding arch, at the E. end, contains the stern of a galley filled with Spanish trophies, and figures of the Humber, Severn and other rivers; at the sides of the arch are figures of mathematicians, etc. The spandrels of the two arches have figures representing the four elements. The *Upper Hall* has a plain dado and on the N. side a fireplace with a bolection-moulded surround of white marble; on the S. side is a square-headed doorway with an architrave of the same material. The painted decoration of this apartment followed on that of the main hall and was not completed till 1726. The pavement is of white and grey marble squares. The *Vesti-*

bule, at the E. end of the main hall, consists of a central square, surmounted by a dome (Plate 59), and two rectangular compartments. The central square has openings on three sides and a window on the fourth; the W. opening has already been described; those on the N. and S. are flanked by Composite pilasters and have the main entablature continued over them; flanking the round-headed window in the E. wall are similar pilasters and the entablature is stopped on either side of the window-head. Above the entablature are the four enriched arches supporting the dome; the spandrels or pendentives, between them, are enriched with crowned cyphers of William and Mary and Queen Anne with the garter, medallions, etc. The drum of the dome is divided into 16 bays by Corinthian pilasters supporting a cornice from which springs the dome itself. The painting in the vestibule and dome was finished in 1727. The ceilings of the side compartments of the vestibule are gabled to the slope of the roof. Below the Painted Hall and its annexes is the *Dining Hall* (Plate 67) with the Kitchen at the W. end. The Dining Hall is divided into seven bays longitudinally by two ranges of pseudo-Doric columns, supporting a groined vault over each bay; against the walls the vault springs from plain square piers. The kitchen is of three bays each way with square piers and groined vaulting. The space below the vestibule has an elliptical vault. The fittings of the remainder of this block are all of later date than 1714.

Queen Mary's Block has little, except foundations, of earlier date than 1714. It is probable, however, that the *Skittle Alley* under the colonnade was completed by that date. It has a central row of plain square piers and groined segmental vaulting of chalk.

Over the gateway to the old Fives Court, S.W. of King Charles' Block, is a carving representing a cuirass, three shields, etc.

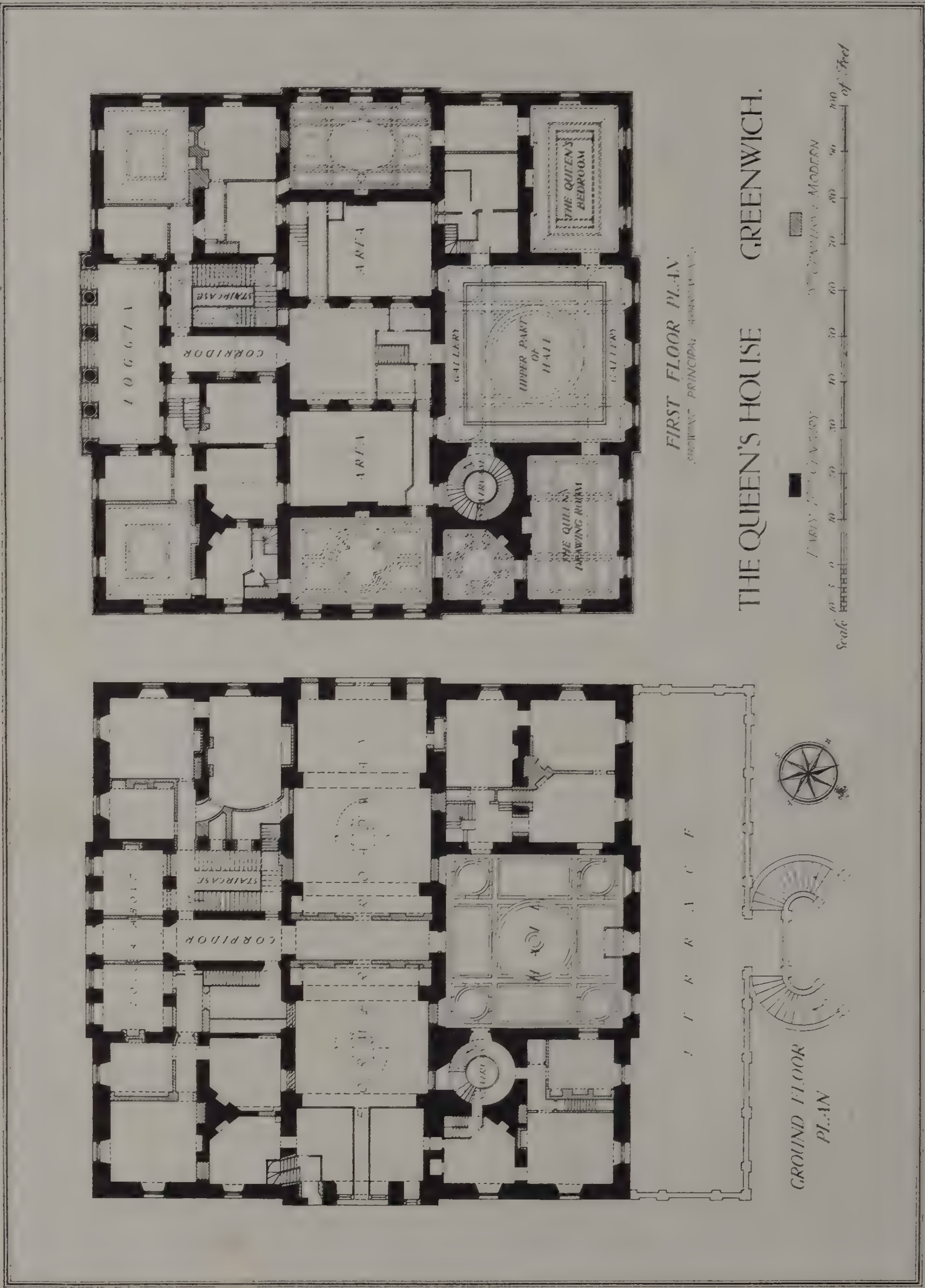
Condition—Good.

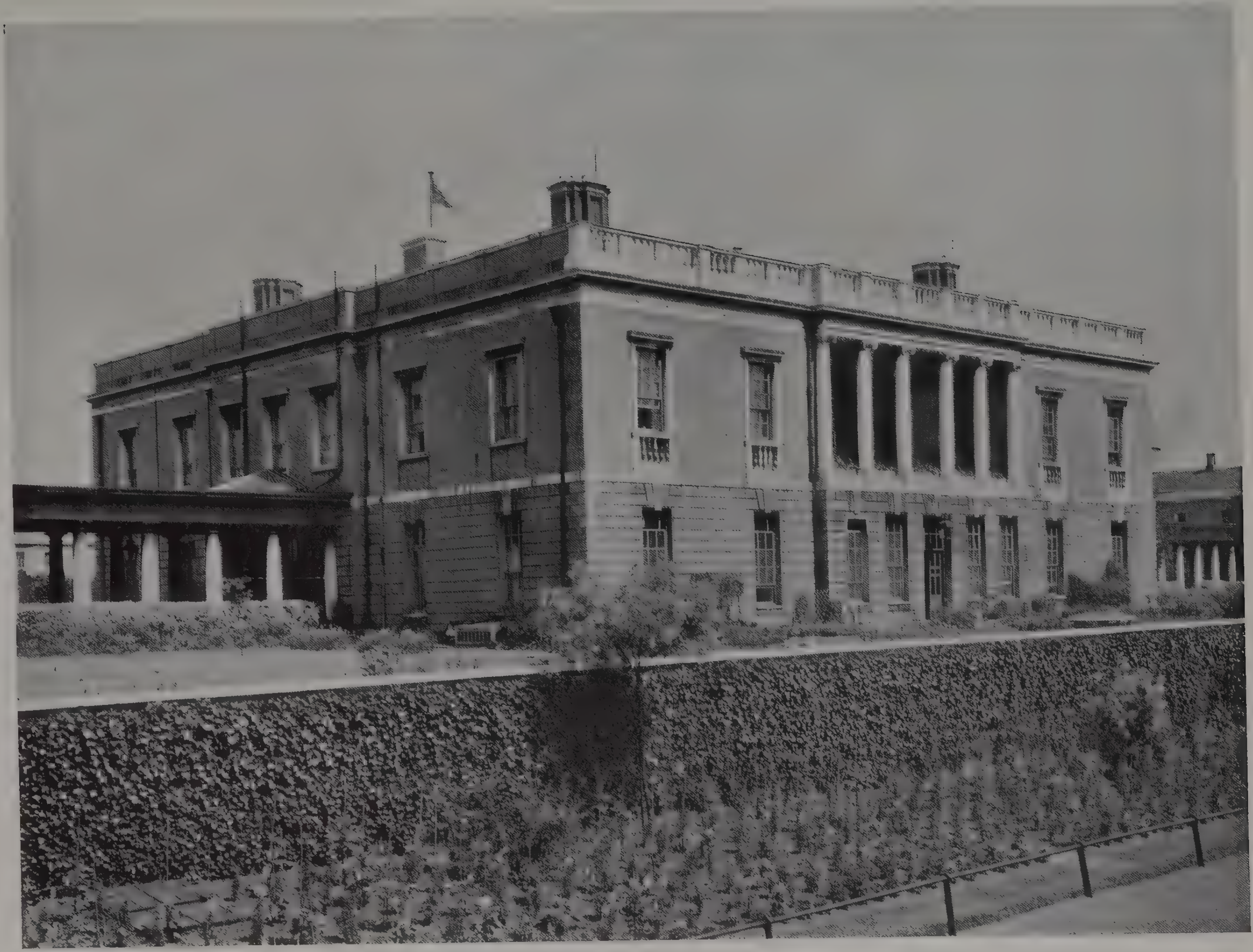
[b](7) THE QUEEN'S HOUSE stands to the S. of the Royal Hospital; it is of two storeys with a basement; the walls are of brick, cement-rendered and with Portland stone dressings; the roofs are lead-covered. The house was designed by Inigo Jones and begun about 1618, probably for Anne of Denmark, queen of James I. It was subsequently occupied by Henrietta Maria, queen of Charles I, and the date 1635, on the front, probably indicates the period of the completion of the building. During the 18th century the house was used as a residence for the Ranger of Greenwich Park, and in 1807 it was granted by George III to the Royal Naval Asylum. At this period the adjacent buildings with the colonnades were erected. Internally the building has been considerably altered; two rain-water heads in the front are dated 1718 and 1730, which perhaps indicate the dates of some of these alterations, and others no doubt took place in 1807. As originally designed a roadway ran through the middle of the building from E. to W. and remained in use until the formation of the existing Romney Road to the N. of the building.

The house is of great interest as an example of the Palladian style of Inigo Jones. The ceilings and staircase are also noteworthy.

Elevations. Both storeys of the building are rendered in cement, the lower storey being rusticated; between them is a plain stone band and the walls are finished with an entablature and parapet, balustraded on the N. and S. fronts and plain on the two sides. The windows generally are square-headed, those to the ground-storey having plain key-blocks and those on the first floor stone architraves, sills and cornices; all are now fitted with double-hung sashes. The *N. Front* has a slightly projecting bay in the middle, with a square-headed doorway and above it a round-headed window, with a scrolled key-block and a blank balustrade below the sill; above the window is a small tablet inscribed "Henrica Maria Regina, 1635." Extending the full width of the building, on this front, is a raised terrace, enclosed by a stone balustrade and approached by a double staircase, in the middle, with curved flights, and balustrades and pedestals uniform with those of the terrace. The *S. Front* (Plate 69) has a projecting central bay with a doorway in the middle of the ground-storey and an open gallery or loggia on the first floor; this loggia is of five bays divided and flanked by Ionic columns, over which is carried the main entablature and parapet of the house; at the back of the loggia are four windows and a central doorway, with architrave, scrolled brackets, cornice and broken pediment; there are similar doorways in the return walls. The four windows on the first floor, flanking the central bay, have blank balustrades below the sills, similar to the middle window on the N. front. The *E.* and *W. sides* have each a central archway on the ground floor with an elliptical head; under these passed the former roadway and they were originally flanked by smaller square-headed openings for the foot-ways; on the W. side these are now only visible internally, but on the E. side one has been again opened and the other fitted with a modern window. The *Elevations* to the internal areas are finished with cornices and parapets. The chimney-stacks have recessed angles, panelled faces and moulded cappings.

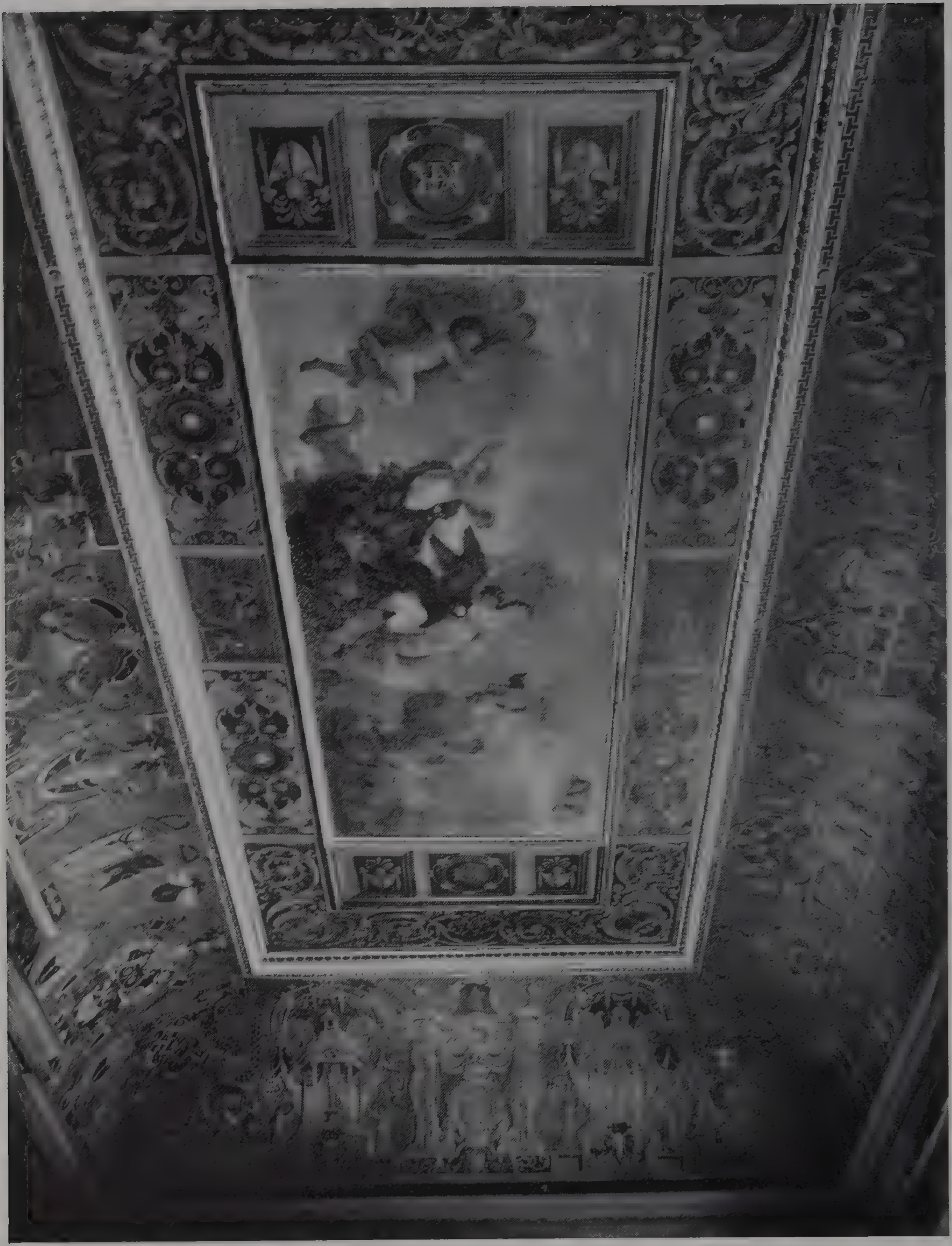
Interior. The *Hall* (Plate 73) is the height of both storeys and has a wooden gallery on each side, at the first-floor level; it has a moulded fascia and panelled soffit and is supported on large carved


THE QUEEN'S HOUSE GREENWICH.
FIRST FLOOR PLAN
SHOWING PRINCIPAL APARTMENTS
GROUND FLOOR PLAN
LOGGIA
STAIRCASE
CORRIDOR
AREA
AREA
GALLERY
GALLERY
UPPER PART OF HALL
THE QUEEN'S BEDROOM
THE QUEEN'S DRAWING ROOM
TERRACE
EARLY 17th CENTURY
18th CENTURY & MODERN
Scale 10 5 0 10 20 30 40 50 60 70 80 90 100 of Feet



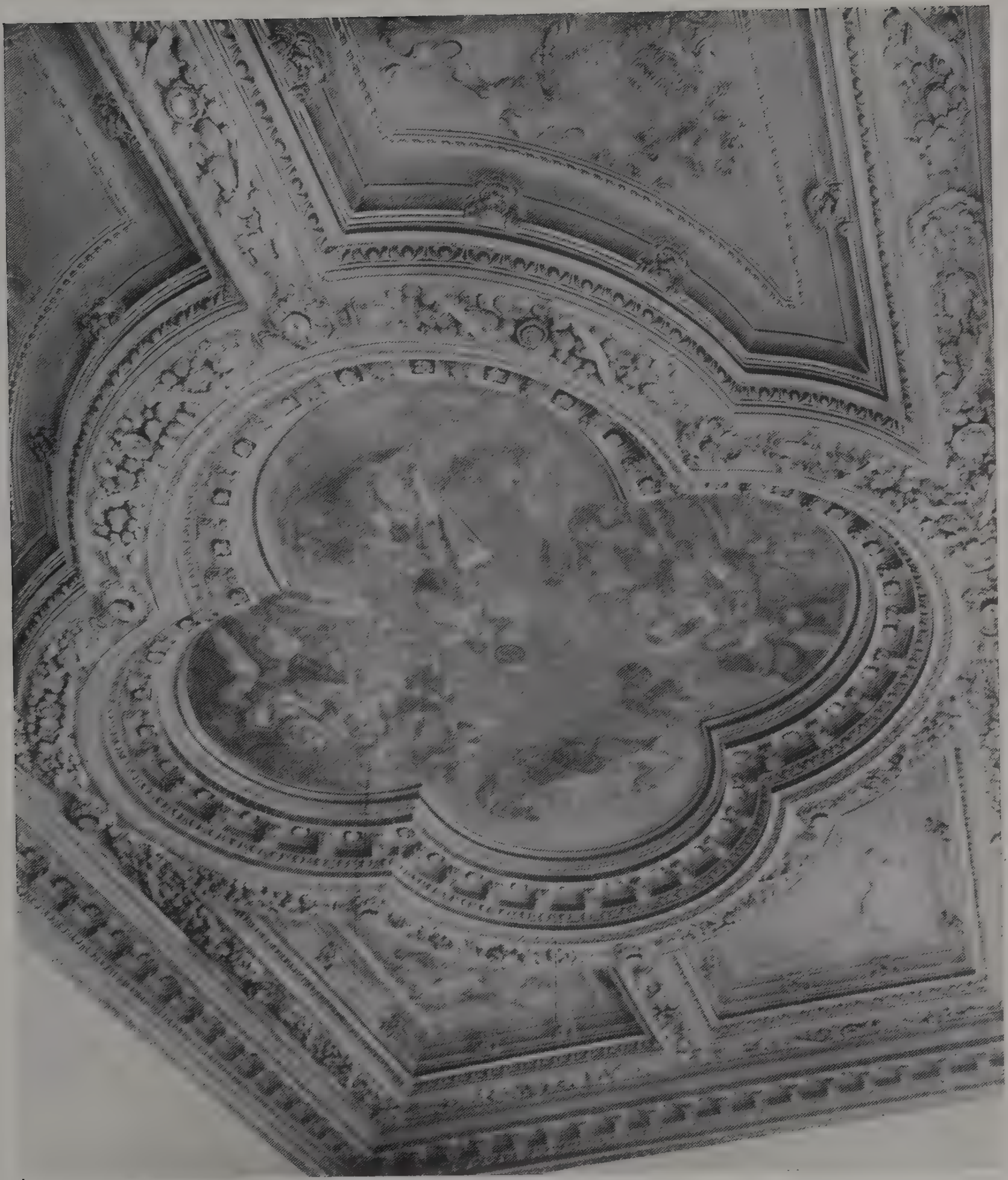
GREENWICH: (7) THE QUEEN'S HOUSE, 1618–35.

S. Front.



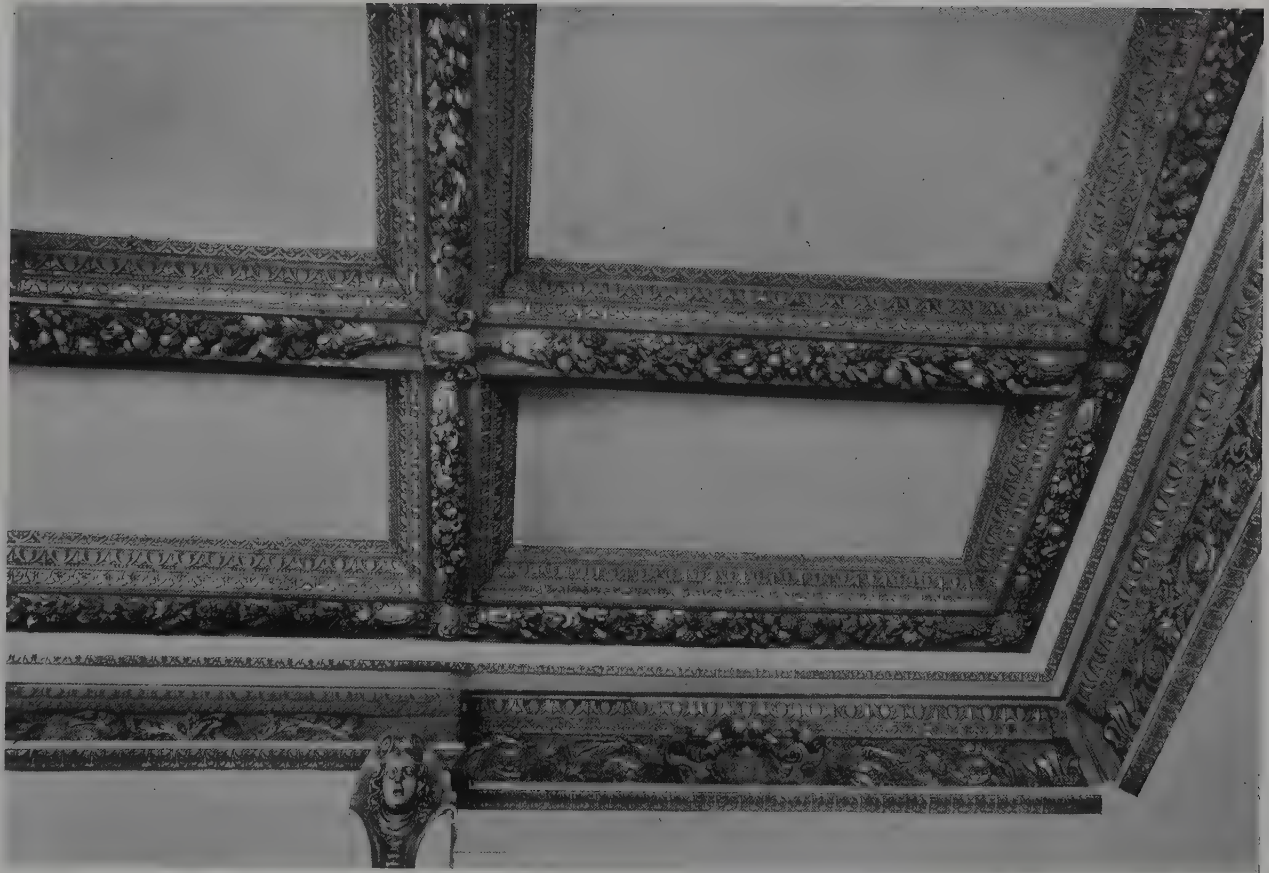
GREENWICH : (7) THE QUEEN'S HOUSE, 1618–35.

Ceiling in the Queen's Bed Room.



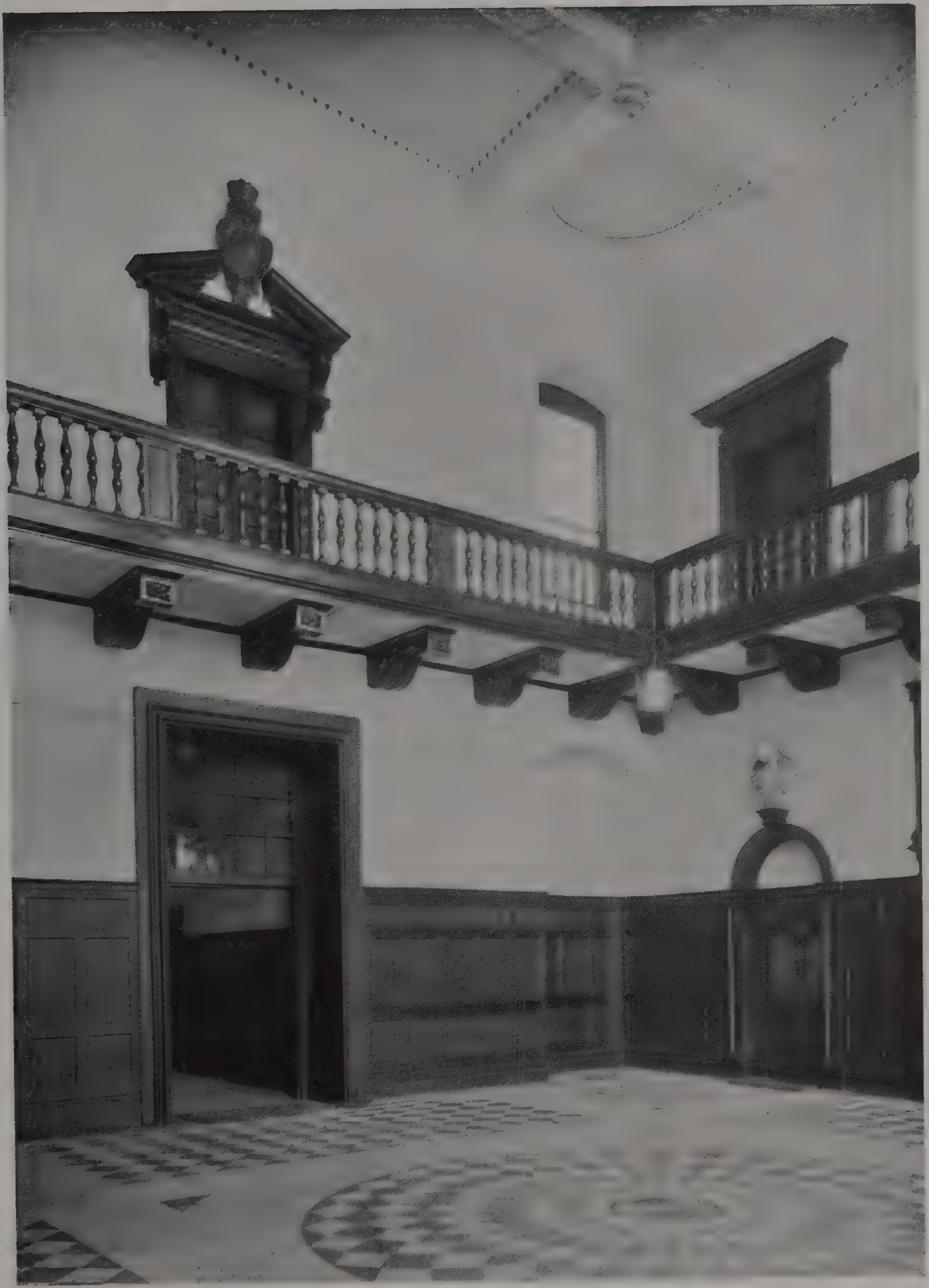
GREENWICH: (7) THE QUEEN'S HOUSE, 1618–35.

Ceiling of Main Room, 1st Floor, E. side.



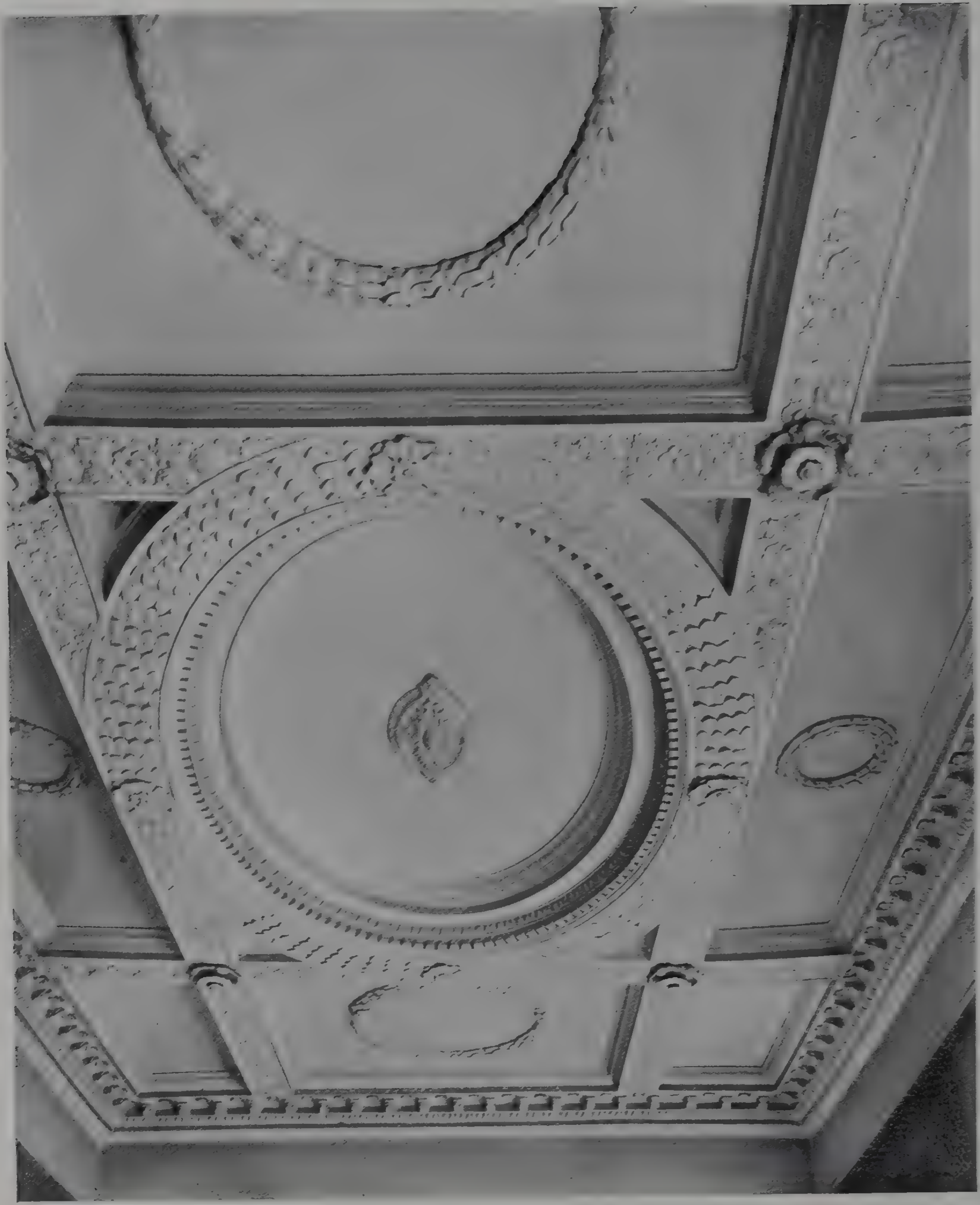
GREENWICH: (7) THE QUEEN'S HOUSE, 1618–35.

Ceiling of the Queen's Drawing Room.

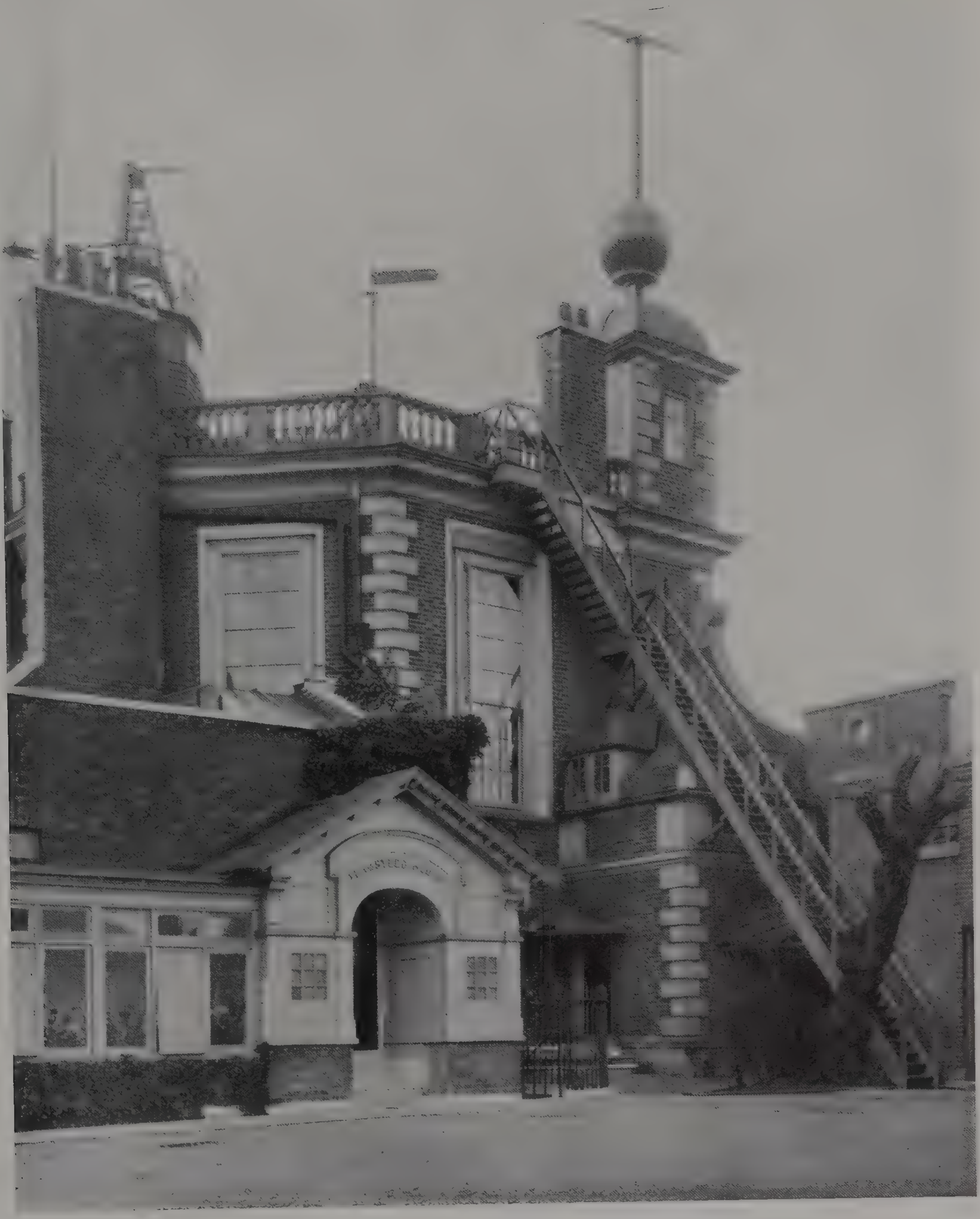


GREENWICH: (7) THE QUEEN'S HOUSE, 1618-35.

Entrance Hall.

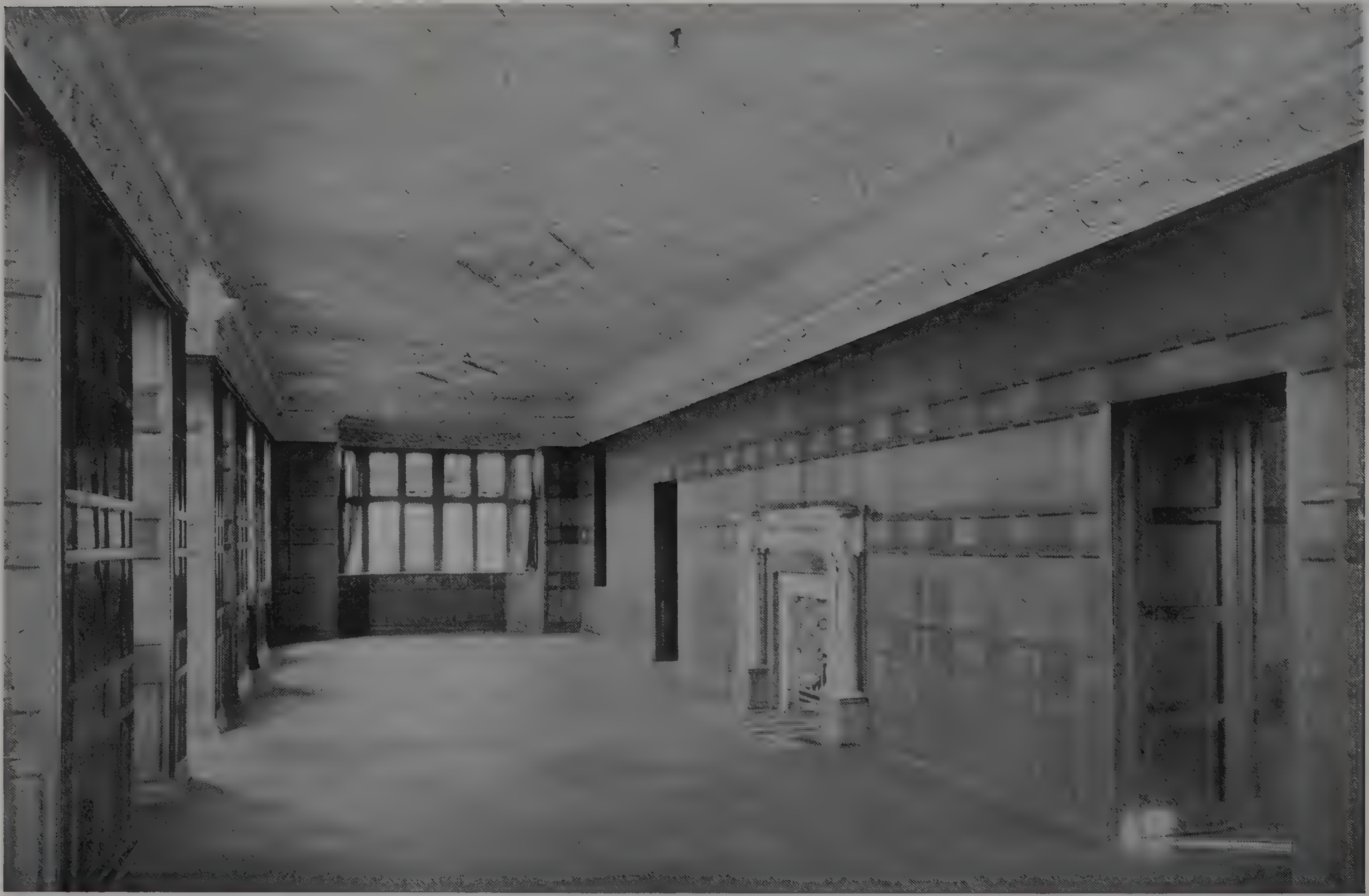


GREENWICH: (7) THE QUEEN'S HOUSE, 1618–35.
Ceiling of Main Room, W. side, 1st floor.



GREENWICH: (8) THE ROYAL OBSERVATORY, 1675–6.

Flamsteed House, E. side.



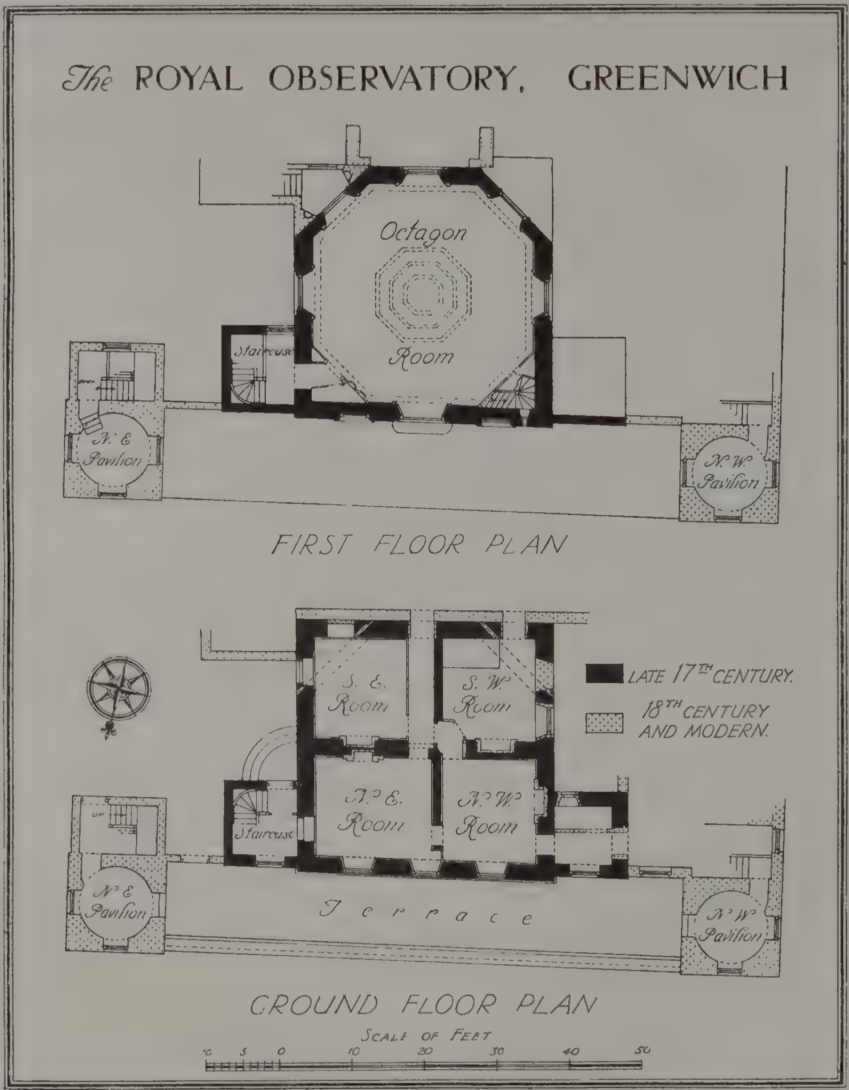
GREENWICH: (9) CHARLTON HOUSE, 1607–12.

The Long Gallery.

and scrolled brackets ; the balustrade has panelled standards and symmetrically turned balusters. In the middle of the S. wall, at this level, is a doorway with architrave, entablature, scrolled brackets and a broken pediment containing a cartouche of the royal Stuart arms impaling France and surmounted by a crown. The doorways in the E. and W. walls are similar but are finished with an entablature only, without brackets. The original plaster ceiling is divided by heavy trabeations, with foliage pendants at the intersections, into one large and eight smaller panels. The trabeations have enriched cornice mouldings, friezes with Greek wave-ornament and guilloche-ornament on the soffits. The main middle panel and the four panels in the angles each enclose an inner round panel. The pavement is in black and white marble and corresponds, in its main divisions, to the ceiling above ; each division has diagonal chequer-work, that in the middle division being set radially. The large doorway opening from the room below the loggia to the *Corridor* has a stone architrave, and on either side the corridor are doorways with stone architraves and cornices. The walls on either side of the former *Roadway* are rusticated and the cross-walls above are carried on segmental arches with moulded labels ; the plaster ceilings are concentric with the arches, but these with the lantern-lights are of 18th-century date. The room in the S.E. angle has a fireplace with a stone bolection-moulded surround, perhaps original. The ceilings of the rooms on the N. side and S. front, although of Palladian character, are probably of mid 18th-century date, as are the cornices of the rooms on the N. front.

The *Basement* has a series of rooms on the N. front with brick barrel-vaults, now plastered.

On the *First Floor* the *Queen's Drawing Room* has a moulded dado-rail and skirting ; the windows have moulded architraves and panelled reveals ; at the angles of the chimney-breast are pilasters with a cartouche and head at the top and festoons of fruit and foliage in high relief below ; on the opposite wall, between the windows, are similar pilasters and festoons. The walls are finished with an enriched entablature ; the frieze is filled with scrolled acanthus-foliage, with large fleurs-de-lis at the angles and cartouches with the monograms M.R. and M.C.R. The ceiling (Plate 72) is divided into nine rectangular panels by trabeations with enriched cornice-mouldings and elaborate modelling of fruit and flowers on the soffit and with heads at the intersections ; all the plaster-work is painted and gilt. The fireplace, probably of the 18th century, is flanked by pilasters with carved and scrolled brackets and carved pendants below ; they support an entablature with a carved head in the middle, flanked by swags. The *Queen's Bedroom* has window-fittings, etc., similar to those in the Drawing Room. The original ceiling has a broad cove round the sides, springing from a cornice and enclosing a large rectangular panel ; this panel has a wide flat border surrounding an inner panel subdivided into three ; the inner panel, border and cove are all painted. The inner panel contains a figure-subject, probably Aurora dispersing the shades of night, and perhaps by Gentileschi (Plate 70) ; the smaller divisions at the ends of this panel bear the monogram H.M.C.R. and other devices. The flat border is divided into panels, painted with small figure-subjects or acanthus and other scroll-work ; in the angles are cartouches bearing various devices and the inscriptions—"Mutua fecunditas—spes reipublicae—ardet aeternum—cum odore candor." The cove has, at each end, the arms of France and at the sides the Stuart royal arms impaling France and a crown supported by half-figures of women ; above the chimney-breast is the inscription "Henrica Maria Regina" ; the rest of the cove is painted with architectural and other decorative compositions, amorini, half-figures of women, temples, shrines with images and worshippers and enriched panels with scrolls and masks. The *Room* on the S. of the Drawing Room has an entablature and trabeated ceiling forming a central octagonal panel with eight subsidiary panels with rosettes at the intersections and guilloche-ornament on the soffits of the beams. The *Main Room* on the *E. side* has an enriched modillioned cornice and an elaborate plaster ceiling (Plate 71) consisting of a central quatrefoiled panel and four spandrel-panels ; the trabeations, dividing the panels, have a modillioned cornice-moulding towards the main panel and enriched cornices, with lion-heads and paws at intervals, towards the spandrel-panels ; the soffits of the trabeations have swags of fruit and flowers in high relief ; the paintings in the panels are modern. The corresponding *Main Room* on the *W. side* has a modillioned cornice and a plaster ceiling (Plate 74) divided by moulded trabeations into nine panels ; the trabeations have enrichments of acanthus-foliage and rosettes on the soffit and large rosettes at the intersections ; the main panel has an oval border of bay-leaves superimposed, and four of the other panels have each a wreath of bay-leaves in the middle. The *Middle Room*, spanning the former roadway, has a deep moulded cornice. The corridor, between it and the loggia, has at the N. end a barrel-ceiling rising from cornices ; the doorway to the loggia has a moulded wooden architrave. The two angle-rooms on the S. front have each an enriched cornice and a deep cove finishing against a wreath of bay-leaves ; the central panel is rectangular in one room and elliptical in the other ; both these ceilings may be of the 18th century. The two small rooms adjoining the S.E. room have each a fireplace with a bolection-moulded surround of


The ROYAL OBSERVATORY, GREENWICH
Octagon
Room
Staircase
N.E. Pavilion
N.W. Pavilion
FIRST FLOOR PLAN
S.E. Room
S.W. Room
LATE 17TH CENTURY.
18TH CENTURY AND MODERN.
N.E. Room
N.W. Room
Staircase
N.E. Pavilion
N.W. Pavilion
Terrace
GROUND FLOOR PLAN
Scale of Feet
10 5 0 10 20 30 40 50

stone. The *Circular Staircase* (Plate 28) is of stone with a round well and wrought-iron hand-rail, probably original; between the baluster-bars is scrolled iron-work with lily-flowers. The *Main Staircase* is also of stone and has a modern iron balustrade. The ceiling forms a barrel-vault, springing from an enriched cornice and divided into three bays by bands enriched with flowers and leaves; each bay contains three sunk panels with enriched mouldings and paintings of cherub-heads, winged masks, Neptune, amorini, etc.; in the middle panel, which is round, is a re-painted figure with long hair, reading a book.

Condition—Good.

[b](8) THE ROYAL OBSERVATORY stands in Greenwich Park, 620 yards E.S.E. of St. Alfege's Church. The original building (Flamsteed House) is of two storeys with cellars; the walls are of brick with stone dressings and the roofs are covered with lead. It was built, on the site of Greenwich Castle, for John Flamsteed, first Astronomer Royal, in 1675–6; the design is attributed to Sir Christopher Wren and the materials are said to have come from a stock at Tilbury Fort and from a demolished gatehouse in the Tower of London. Various minor alterations have been made since this date—in 1772–3 the N.E. and N.W. pavilions were reconstructed and the upper

storeys and domes added; the staircases on the S. side were added at the same time; about 1770 the rooms on the S. side were built on the site of earlier structures; the rooms on the W. side were built in 1835-6 and the staircase from the house to the Octagon Room was built in 1849.

The building is of some interest as being the earliest example of its class in England.

Elevations. The building (Plate 75), generally, is of red brick with rusticated stone angles, moulded plinth, string-course between the storeys and coved wooden cornice at the roof-level. The *N. Front* has three windows on the ground floor with modern sashes; the middle window was formerly a doorway, the blocking of which is visible below the sill. In the upper storey are two windows with eared architraves and a long central window with a small balcony; all have modern sashes. At the angles of the front rise small square turrets finished with wooden cornices and square lead-covered cupolas; the turrets have brick and stone walls only on the outward faces, the other two faces being of timber. Between the turrets is a modern wooden balustrade reproducing an ancient feature. The one-storey annexes on either side are finished with a parapet with large stone scrolls against the main building. The other elevations are similar in general character, but the upper storey is set back at the angles to form an octagon; each face of the octagon has a large square-headed window. The E. elevation has a plain band between the storeys, and at this level is a stone tablet with moulded sill and cornice, scrolled pediment and cartouche with the double C cypher; at the sides are scrolls and floral pendants; on the tablet is the inscription "Carolus II^{s} rex optimus Astronomiae et Nauticae artis patronus maximus speculam hanc in utriusque commodum fecit Anno Dnī MDCLXXVI, regni sui XXVIII, curante Jona Moore Milite R.T.S.G." (Master of the Ordnance). The lower parts of the other elevations are covered with modern buildings. The two pavilions appear to have been re-built above the plinths; they were formerly square internally, but are now round. To the S. of the house is part of the original retaining wall and also the lower parts of the walls enclosing the buildings called the Sextant House and the Meridian Quadrant House on Flamsteed's early 18th-century plan.

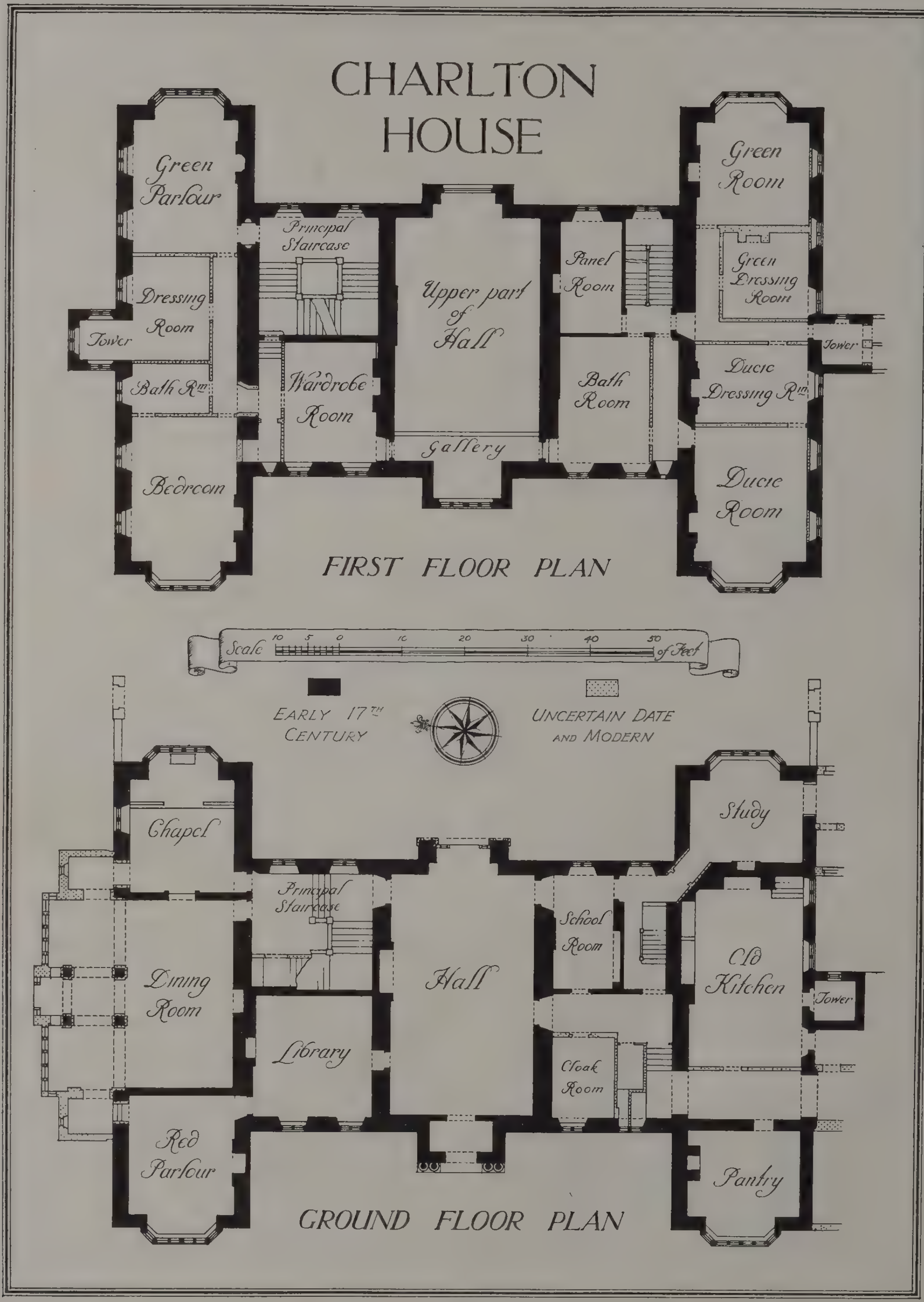
Interior. The rooms on the ground floor have plain original panelling in two heights. Three rooms have fireplaces with marble surrounds and wood mouldings; that in the N.E. room is flanked by panelled pilasters supporting a cornice. The doorways and windows have moulded architraves. On the first floor, the *Octagon Room*, called the "Camera Stellata" on Flamsteed's plan, is panelled to about half its height in two ranges, with moulded dado-rail and cornice. The doorways on the N.E. and N.W. have architraves and pedimented overdoors. On the N.E. side are two small glazed bays with splayed angles and moulded capping, formerly used as chronometer-cases. The walls are finished with a coved plaster cornice with foliage sprays, swags, crowned monograms C.R. and double C and crossed sceptres with a crown; from the cornice rises a deep cove terminating in a flat octagonal band with enriched mouldings; within this is a shallow saucer-dome of octagonal form with enriched ribs and a central rosette. In the N.W. angle of the building is a newel-staircase to the roof; half-way up is a balustrade formed with mouldings fixed trellis-wise. The *Staircase*, in the E. annexe, is original and has heavily moulded strings and handrails, twisted balusters and square newels; against the walls is a plain panelled dado. The *Basement* is of brick and the wall under the middle of the N. front, together with the return-wall adjoining, may be of 16th-century date and part of an earlier building.

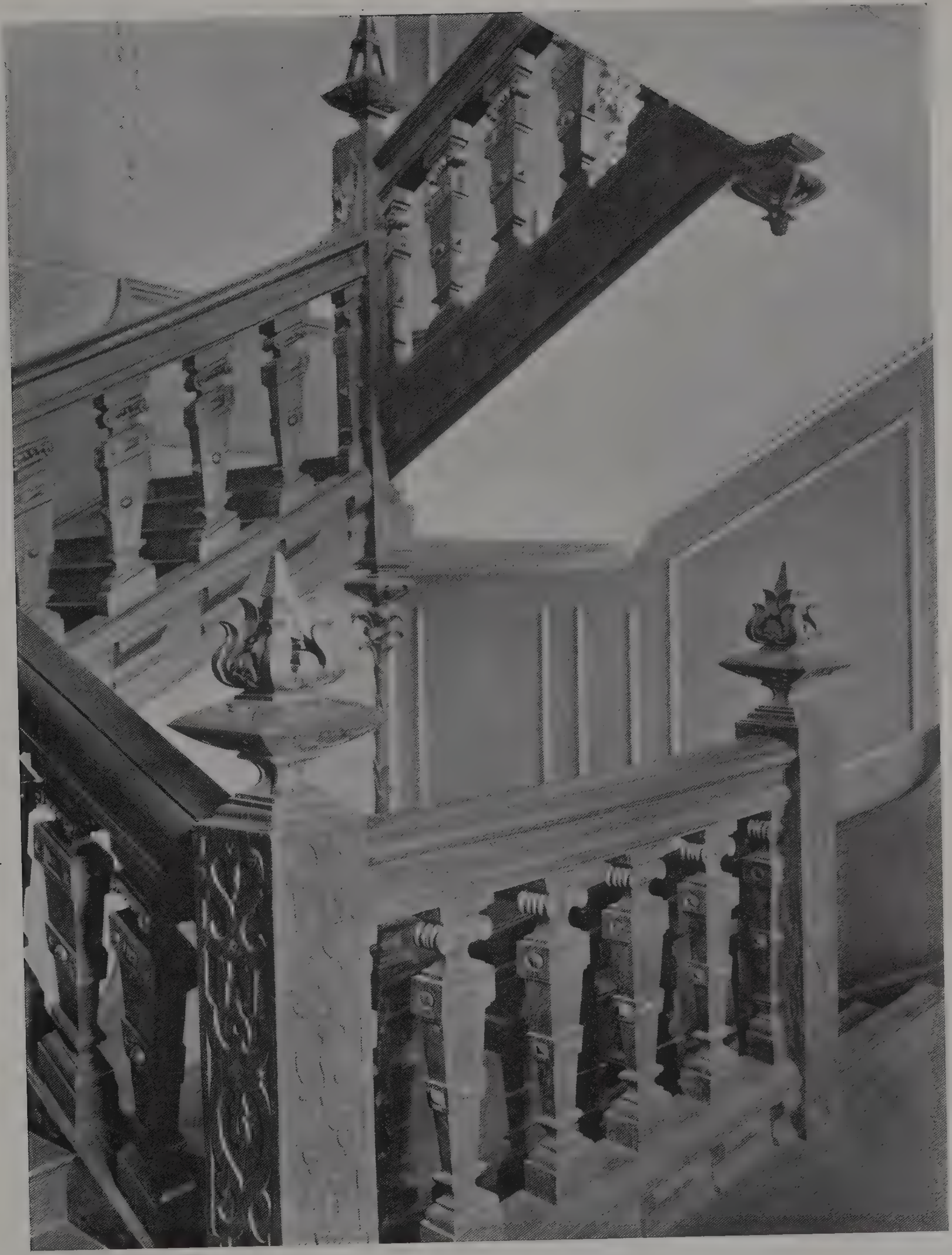
Condition—Good.

^{b}(9) CHARLTON HOUSE stands 140 yards S. of the parish church, and is of three storeys with a basement; the walls are of brick with stone dressings and the roofs are covered with slates and lead. The property was acquired by Sir Adam Newton in 1607 and the house was begun soon after; it was practically completed by 1612. Some decorative repairs and additions were made in 1659 by Sir William Ducie. Late in the 18th century the house became the property of the Wilson family, who, during the 19th century, added the domestic buildings S. of the house. It is now the property of the Greenwich Borough Council.

The house is a well-preserved example of a large Jacobean house; the staircase, plaster-work and chimney-pieces are noteworthy.

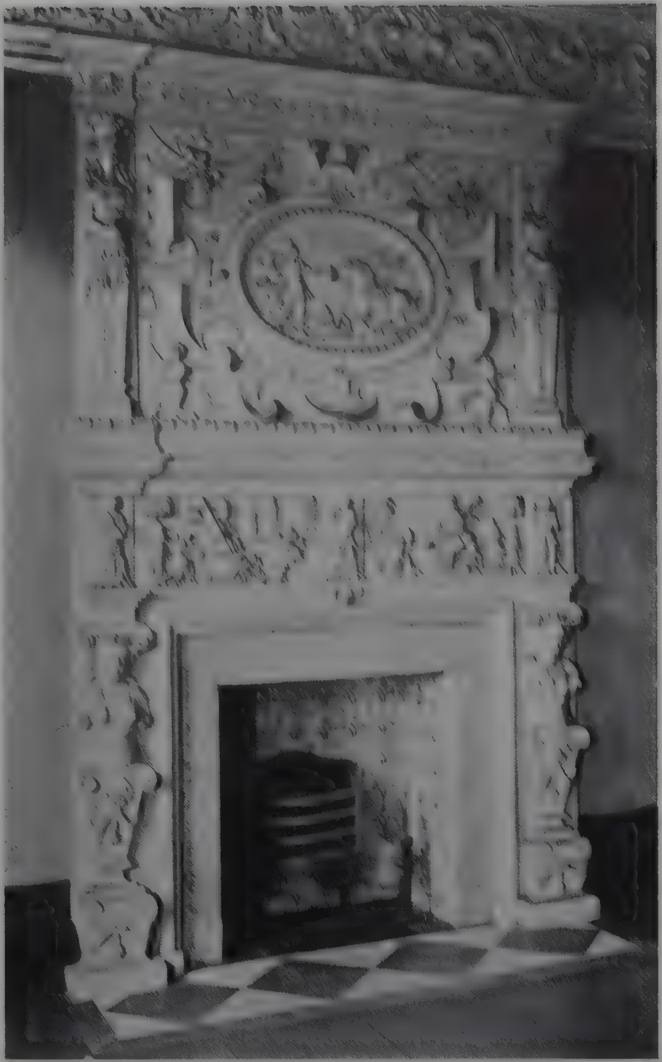
Exterior. The house is of H-shaped plan with the cross-wings at the N. and S. ends. It has a stone-capped plinth, stone string-courses between the storeys and a parapet; the windows have moulded stone jambs, mullions and transoms. The *W. Front* (Plate 80) has a pierced stone parapet, mostly modern restoration, with shaped and pierced uprights and panelled piers at intervals. In the middle of the front is a projecting bay (Plate 81) containing the porch and two bay-windows above. The doorway has moulded imposts, scrolled keystone and a round arch with carved spandrels; flanking it are pairs of Corinthian columns standing on a common carved pedestal and supporting an entablature with a carved frieze which is continued over the head of the doorway. The second stage of the porch has a four-light transomed window flanked by elaborately shaped and carved pilasters


CHARLTON HOUSE
Green Parlour
Principal Staircase
Upper part of Hall
Panel Room
Green Room
Green Dressing Room
Dressing Room
Tower
Bath Rm.
Wardrobe Room
Bath Room
Tower
Ducie Dressing Rm.
Gallery
Bedroom
Ducie Room
FIRST FLOOR PLAN
Scale 10 5 0 10 20 30 40 50 of Feet
EARLY 17TH CENTURY
UNCERTAIN DATE AND MODERN
Chapel
Study
Principal Staircase
School Room
Dining Room
Hall
Old Kitchen
Tower
Library
Cloak Room
Red Parlour
Pantry
GROUND FLOOR PLAN

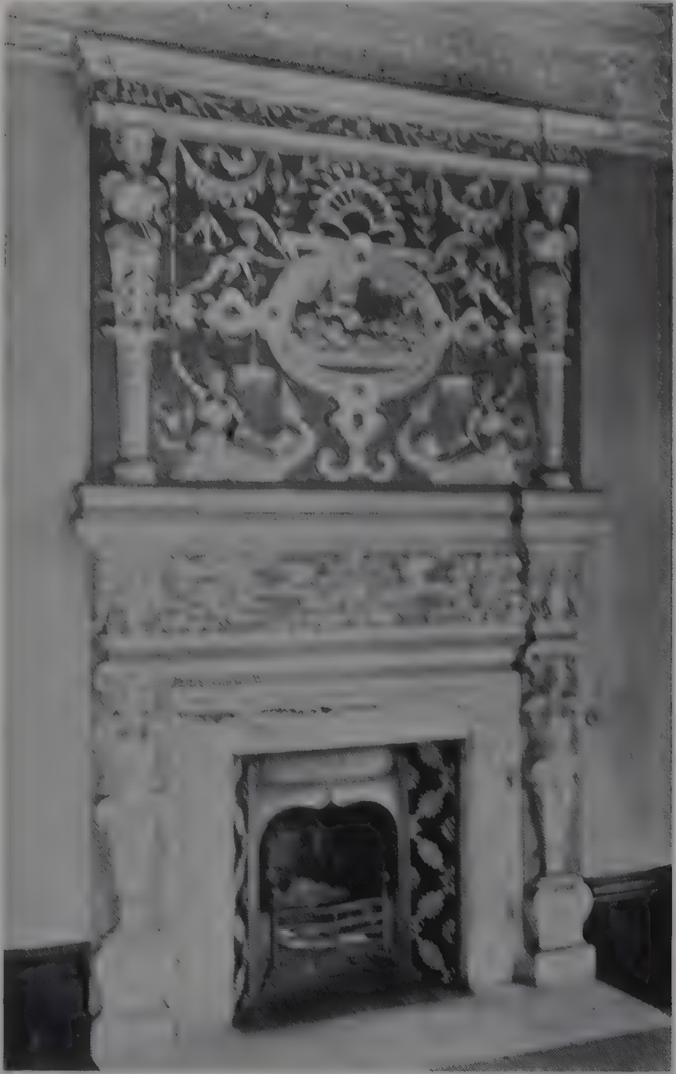


GREENWICH: (9) CHARLTON HOUSE, 1607–12.

The main Staircase.



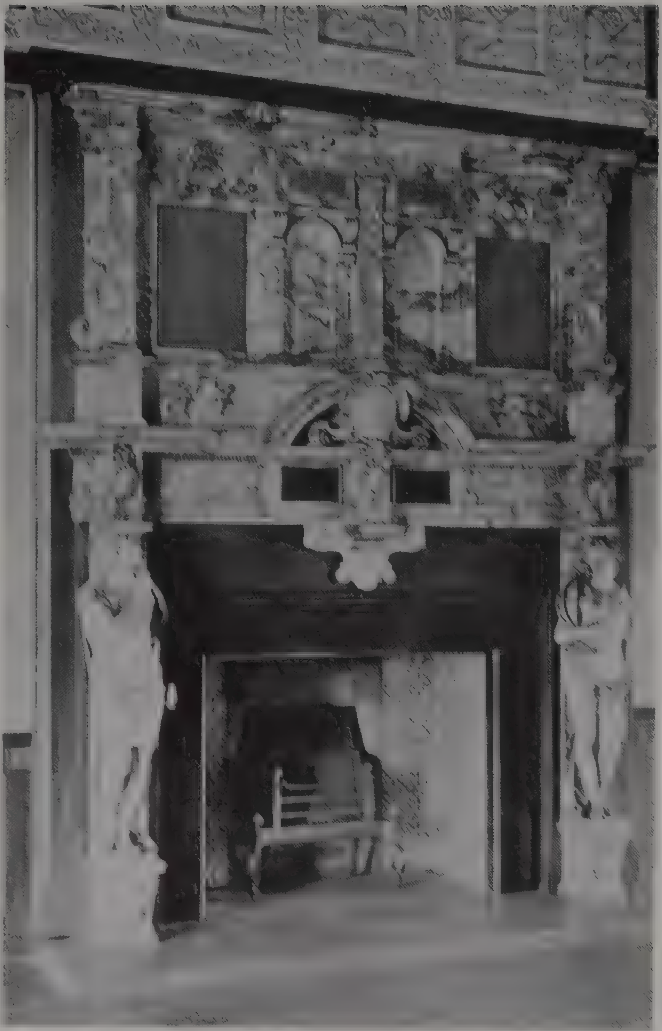
Fireplace in the White Drawing Room.



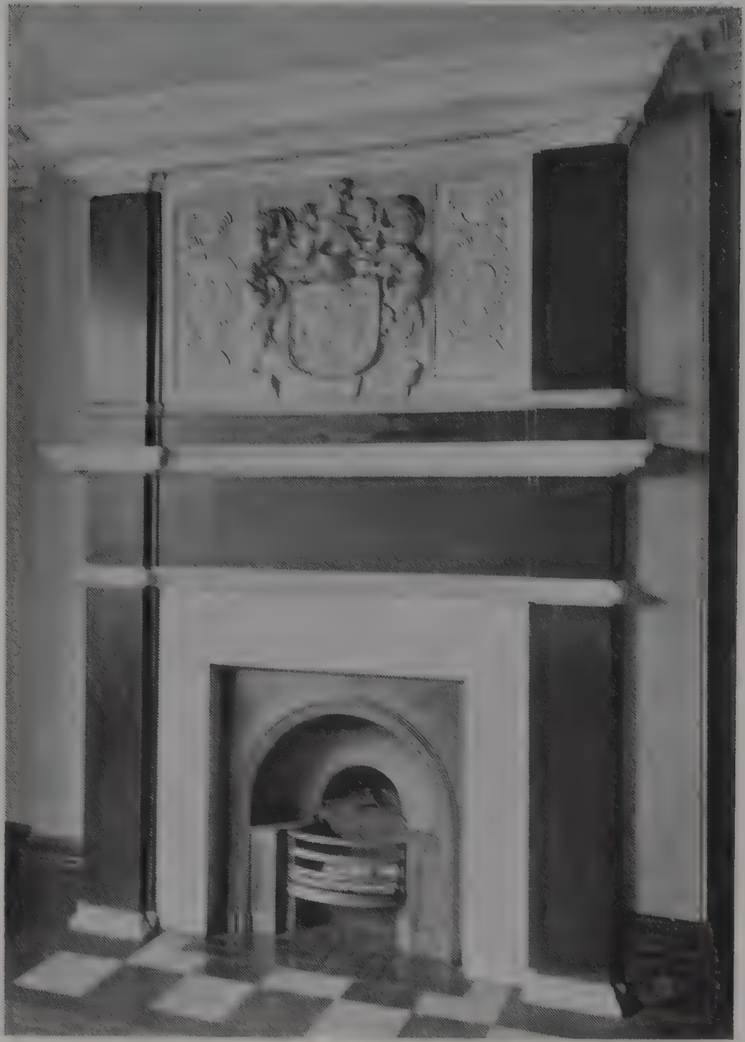
Fireplace in the S.E. Bedroom, 2nd Floor.

GREENWICH: (9) CHARLTON HOUSE, 1607-12.

PLATE 79.

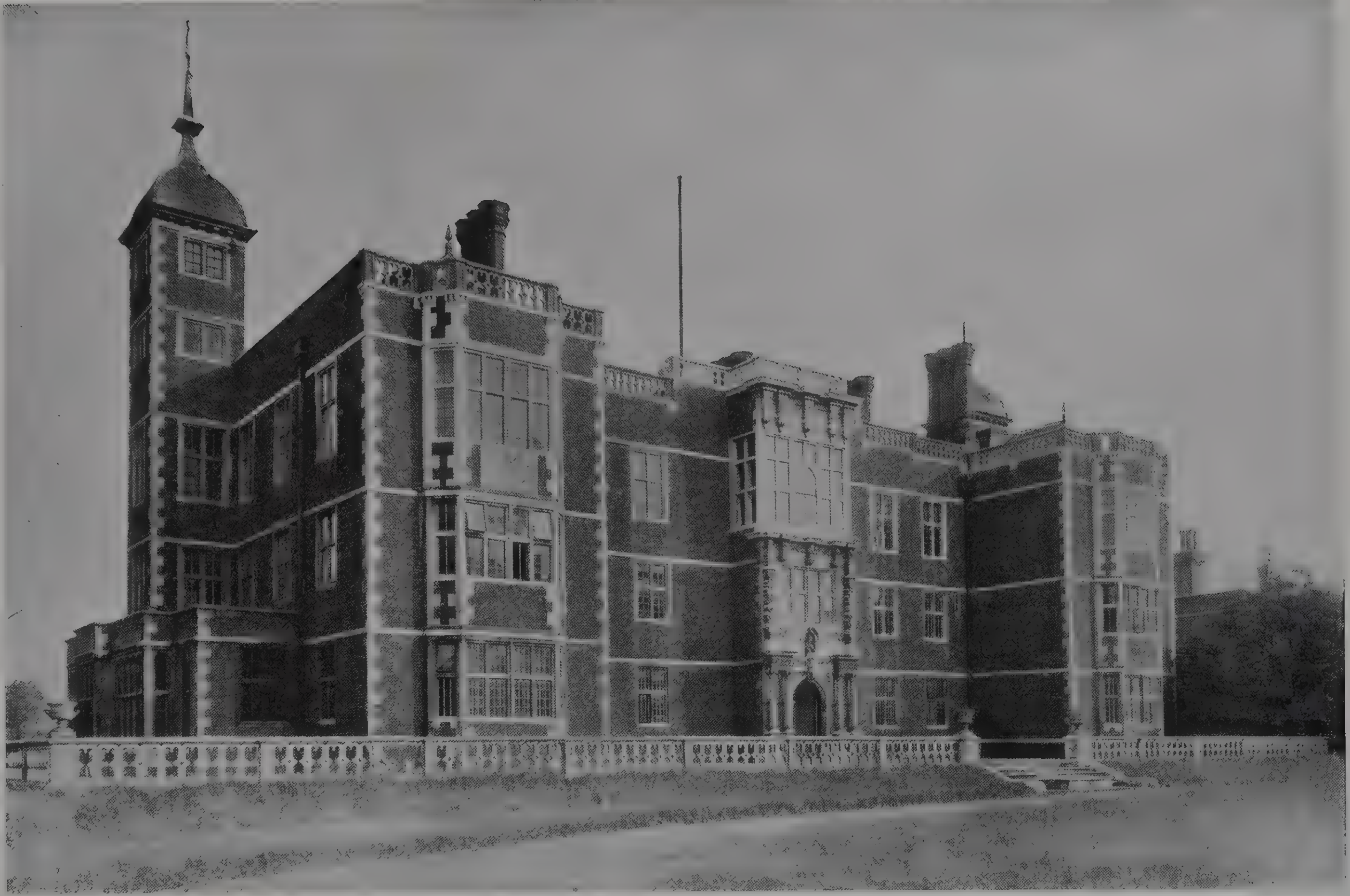


Fireplace in the Saloon



Fireplace in the Dacre Room . 1659

GREENWICH: (9) CHARLTON HOUSE, 1607-12.



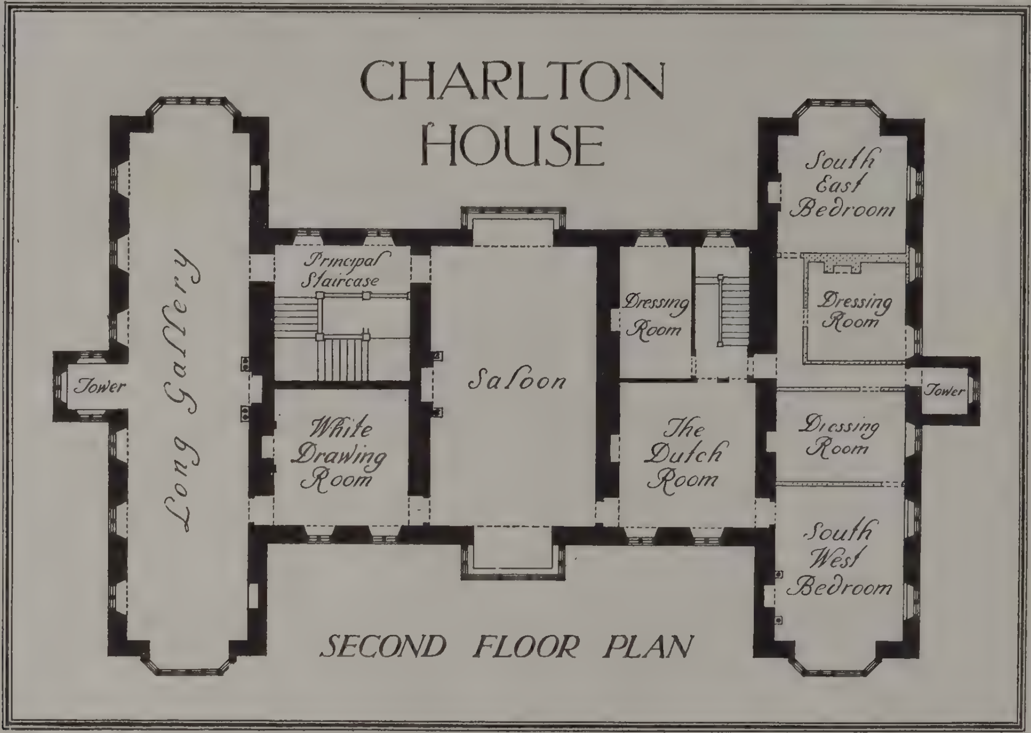
GREENWICH : (9) CHARLTON HOUSE, 1607–12.

W. Front.

supporting an enriched entablature with bracketed projections at intervals and a carved frieze; below the window is a round-headed niche containing the bust of a woman, and flanking it are modern cartouches. The third stage has a large five-light window with a round-headed middle-light and two transoms; there is also a two-light window in each return-wall. The stage is finished with a carved and enriched entablature with projections, similar to that of the stage below. Flanking the porch-bay the main block has two-light windows symmetrically placed. The ends of the cross-wings are of uniform design and have each a three-sided bay-window carried up the full height of the house; they contain, on each floor, a four-light window on the face and a single-light window in the canted sides; below the second-floor window in the N. wing is a large rectangular sundial. In the angles of the main block and cross-wings are lead rain-water heads and pipes; the heads are moulded and bear a cartouche with the arms of Ducie and, at the sides, festoons, the monogram W.D. and the date 1659; on the bands of the pipes are leopards. The *E. Front* (Plate 82) is similar in general arrangement to the W. front, but of much simpler character; the parapets are plain and the angles have no stone quoins. The projecting porch-bay, in the middle of the front, is of two stages only; the lower stage is in Flemish bond and would appear to be a late 17th or 18th-century reconstruction; it has a doorway with a round arch and a key-block with a coronet and the monogram W.D. (?); flanking it are coupled Ionic pilasters supporting entablatures which serve as imposts to the arch. The upper stage has a plain bay-window similar to that in the third stage of the porch-bay of the W. front. The rest of the front is similar to the W. front, except that the lowest window in the N. cross-wing, which lights the chapel, has cinquefoiled heads to the lights. In the angles of the cross-wings are rain-water heads and pipes with cartouche, initials, date and bands as on the W. front. The *N.* and *S. Elevations* are generally similar to one another, and have each a projecting square turret with stone quoins and rising two stages above the main building. The turrets are finished with a bracketed cornice and an ogee-shaped roof and tapering finial. The windows and walling on these fronts are generally similar to the E. front. On the N. front are two rain-water heads and pipes, with cartouches, date, initials and bands as before described; on the S. front is a rain-water head dated 1612. The chimney-stacks have, apparently, been re-built; they form groups of octagonal shafts with moulded caps and bases.

Interior. The *Hall* (38½ ft. by 22½ ft.), in the middle of the main block, is two storeys high and is panelled for nearly half its height; the panelling is of early 17th-century character, but appears to be largely if not wholly modern. In the S. wall are two original stone doorways with plain round heads and key and impost-blocks, all set in a moulded and square-headed recess. In the N. wall is a similar doorway and further E. a fireplace with a plain surround and an entablature, enriched with three corbelled projections. The gallery, at the W. end of the hall, has a moulded cornice on the face, turned balusters and panelled pedestals of heavy character and perhaps of early 18th-century date. The ceiling, which may be a modern restoration, has a moulded cornice and cove; in the angles and middle are strap-work enrichments, the latter surrounding a pendant. The bay-window, at the gallery-level, has a 17th-century painted achievement-of-arms in each of the four lights above the transom—(*a*) Ducie impaling Sheffield, (*b*) Ducie impaling Pipe, (*c*) Ducie impaling Pyott and (*d*) Ducie impaling Hardye. The *Library*, N. of the hall, is lined with panelling, of early 17th-century character, but largely modern. In the N. wall is a doorway similar to those in the hall; the door is panelled to match the panelling of the room. The fireplace (Plate 12) is flanked by richly carved diminishing pilasters of wood, with Ionic capitals and supporting an elaborate entablature consisting of a pulvinated architrave carved with scrolls and the date 1612 and a richly carved frieze with five carved brackets supporting the cornice. The fireplace in the *Red Parlour* has a blue and white tile-lining, perhaps of early 18th-century date. The *Dining Room* has a modern extension on the N. incorporating the base of the turret; the latter is pierced on each face by a round-headed arch with Doric pilasters, moulded architrave and key-stone; in the E. and W. walls of the extension are similar arches, possibly old material re-set. The stone fireplace (Plate 12) has an eared architrave and is flanked by terminal pilasters with scroll-work and human heads, supporting the cornice; the frieze has a large cartouche in the middle. The *Chapel* is paved with marble slabs laid diagonally. The original communion-table has a partly restored cornice and four supports in the form of Doric columns with smaller columns and round arches between. The 18th-century font stands on an octagonal pedestal with a moulded base and four carved acanthus-leaves, probably of early 17th-century date. The *Study*, at the E. end of the S. wing, has some blue and white tiles in the fireplace, perhaps of early 18th-century date. The doorway between the secondary staircase and the adjoining corridor, is original and has a round arch with key and impost-blocks and sunk spandrels in a square-headed recess with stop-moulded jambs; the battened door is hung on strap-hinges.

On the first floor, the *Green Parlour*, over the chapel, has an original oak chimney-piece, cut



down and re-arranged; the overmantel is of three bays with short fluted pilasters supporting a panelled frieze with close-set spindles; the middle bay has a middle and four subsidiary panels, and the side bays have each a round-arched panel; flanking the fireplace are fluted pilasters, without caps, stopping under the main ovolo-moulded cornice. The *Wardrobe Room*, N. of the hall, has a wooden chimney-piece, incorporating three fluted pilasters. The jambs of the doorway to the gallery of the hall have original panelling, and there is similar panelling in the doorway at the S. end of the gallery. The *Panel Room*, S. of the hall, is lined with early 18th-century panelling with dado-rail and cornice; the chimney-piece has a moulded surround and shelf and a panelled overmantel. The door is panelled and hung on long strap-hinges. The *Green Room*, at the E. end of the S. wing, has a wooden chimney-piece, partly made up of original material; the ovolo-moulded shelf supports four diminishing pilasters with Ionic caps; between them are three square panels with raised mouldings. The *Ducie Room*, at the W. end of the S. wing, has a mid to late 17th-century fireplace (Plate 79) of black and white marble with plain side-pilasters carried up to support the main cornice and cut by the shelf and other horizontal mouldings; above the shelf is an achievement-of-arms of Ducie impaling Seymour of Trowbridge; flanking it are the initials W.D. and F.D. for Sir William Ducie and Frances (Seymour) his wife.

On the second floor, the *Saloon*, over the hall, has a deep plaster frieze forming a range of rectangular panels filled and surrounded with strap-work enrichment; in the bay windows the frieze is reduced in depth and the panels in the W. bay include the initials J.R. for James I and crowned cartouches with the royal devices; at the sides are the arms of Newton, Ducie, Langhorne and Wilson, the owners of the house; the presence of the arms of the modern owners may indicate that part if not all of the frieze is modern. The ceiling is cut up into shaped panels by enriched bands with pendants at some of the intersections; the panels are filled with strap-work designs; in the middle of the room is a large pendant; the W. bay of the ceiling has a bold strap-work design enclosing a shaped panel with the royal Stuart arms; a similar treatment of the E. bay encloses the Prince of Wales' feathers, a garter and the motto "Ich dien" set retrograde. The marble chimney-piece (Plate 79) has an opening flanked by figures of Vulcan and Venus, standing on small pedestals and supporting a panelled entablature, with a segmental pediment and cartouche in the middle; the marble overmantel is panelled and has a plinth, three Ionic pilasters and an entablature; flanking the middle pilaster are round-headed niches and above the main panels are carved cartouches. The *White Drawing Room*, N. of the saloon, has a cornice and modelled plaster frieze with conventional scroll-work, vases, birds and grotesques. The stone fireplace (Plate 78) is flanked by terminal figures with Ionic capitals supporting an entablature; the frieze above the opening has two figure-subjects carved in high relief, (*a*) the triumph of Christ and (*b*) probably the triumph of Death, represented as the rider on the pale horse; the frieze has three projections carved with figures of Piety, Mercy and Peace; the stone overmantel is flanked by terminal figures with baskets of fruit on their heads and supporting an enriched entablature; the panel has an elaborate cartouche with festoons and *amorini* in the spandrels; within the cartouche is an oval panel carved with a figure-subject—Perseus with the head of Medusa and Pegasus. The *Long Gallery* (70 ft. by 16½ ft.), in the N. wing (Plate 76), has modern panelling, of early 17th-century character. The plaster frieze has an elaborate scrolled design of conventional foliage, dogs, masks, etc.; the ceiling is coved at the sides and enriched with a bold strap-work design; in the middle are three lozenge-shaped panels, two enclosing conventionalised figures and the middle one a cartouche; in the E. and W. projecting bays are figures of a boar and a hart respectively. The marble fireplace has a moulded surround flanked by coupled Corinthian columns supporting an entablature; the frieze is panelled and enriched with a lion-mask and two cherub-heads. In the E. bay-window are four panels of mid or late 17th-century painted glass—(*a*) a shield-of-arms of Ducie; (*b*) Ducie impaling Seymour of Trowbridge; (*c*) Ducie impaling Pyott, and (*d*) a panel made up of fragments. In the W. bay-window are four similar panels—(*a*) the upper part only of an achievement; (*b*) achievement-of-arms of Ducie impaling Seymour; (*c*) Seymour of Trowbridge; (*d*) Seymour impaling Alington. The *Dutch Room*, S. of the saloon, has a modelled plaster frieze with naturalistic scrolled foliage with pomegranates, acorns, etc., and jewel-ornament; the ceiling is divided into panels by raised mouldings and is perhaps 18th-century work. The black marble chimney-piece is flanked by Ionic pilasters with draped capitals, supporting an entablature. The *Small Dressing Room*, E. of the Dutch room, has a narrow plaster frieze, with scallops and scroll-work of early 17th-century character, but perhaps modern. The *South-East Bedroom*, at the end of the S. wing, has a fireplace (Plate 78) generally similar to that in the White Drawing-room; the frieze over the opening has vases of flowers and large bunches of fruit; the large panel of the overmantel has a central oval cartouche with a figure-subject of Jupiter and Danaë; surrounding it are sea-monsters, nymphs, birds and conventional ornaments. The *South-West Bedroom* has a frieze similar to that in the small dressing-room. The stone fireplace has a moulded surround enriched with incised geometrical designs; at the side are Corinthian columns supporting an entablature with a strap-work frieze. The adjoining *Dressing Room* has a plaster frieze with cartouches, sea-horses, foliage, etc. The black marble chimney-piece may be of the 18th century. The principal *Staircase* (Plate 77) is original and has a rectangular well, moulded and bracketed strings, heavy moulded hand-rail and balusters in the form of diminishing Doric, Ionic, or Corinthian pilasters with raking mouldings and jewel-ornament; the square newels have carved strap-work on the faces and carved and moulded terminals and pendants. The stone doorways opening on to the staircase are similar to those in the hall; the doorways to the dining-room and chapel retain their original doors of twelve panels; the rail at the springing-level of the head has strap-work enrichment; the two panels in the head have the crests of Newton and Puckering. The secondary staircase appears to be modern.

The *Garden House* (Plate 100), about 75 yards N.E. of the house, is of one storey; the walls are of brick and the roof is covered with slates. It was built probably in the first half of the 17th century and has been attributed to Inigo Jones. The front and sides are of three bays divided and flanked by Doric pilasters supporting the entablature below the roof. The S. front had in each bay a square-headed window with moulded architrave and sill; the middle window has been cut down to form a doorway. The E. side has, in the middle bay, a blocked doorway, forming the original entrance; the side bays have each two shallow recesses, the lower round-headed and the upper square-headed. The W. side is similar to the E., but with a window in place of the blocked doorway. The N. side is similar to the S., but retains its three windows. The roof is of saddle-back form with concave faces and a wooden cresting. Inside the building, the walls are panelled in three heights with dado-rail and cornice; the ceiling is coved at the sides. Below the building is a basement with a central pier and segmental vault in brick.

The *Stables*, 50 yards S. of the house, are of two storeys; the walls are of brick and the roofs are tiled. They were built early in the 17th century and form ranges on three sides of a square. The building was restored or partly re-built *c.* 1700. The N.W. end retains part of a shaped gable with three chimney-shafts, set diagonally, and a wrought-iron vane with the date 1700. The N.E. gable has a half-round finish, in place of the chimneys, and five short finial-ornaments; at the springing-level are the initials W.L. for Sir William Langhorne. The initials A.N. for Sir

Adam Newton, appear twice, in iron, on the W. side of the W. wing; this face has three shaped gables. The E. elevation has one shaped gable. The elevations to the courtyard have ranges of windows in both storeys, but all have been restored.

About 50 yards in front of, and axial with, the house is an arch or *Gateway* (Plate 8), of early 17th-century date but very extensively restored. It has a round moulded arch, scrolled keystone and moulded imposts; flanking it, on the W. side, are Corinthian columns supporting the entablature, which is enriched with masks. Above the arch is a cresting with a vase and cornucopiæ. On the E. face the columns are replaced by panelled pilasters.

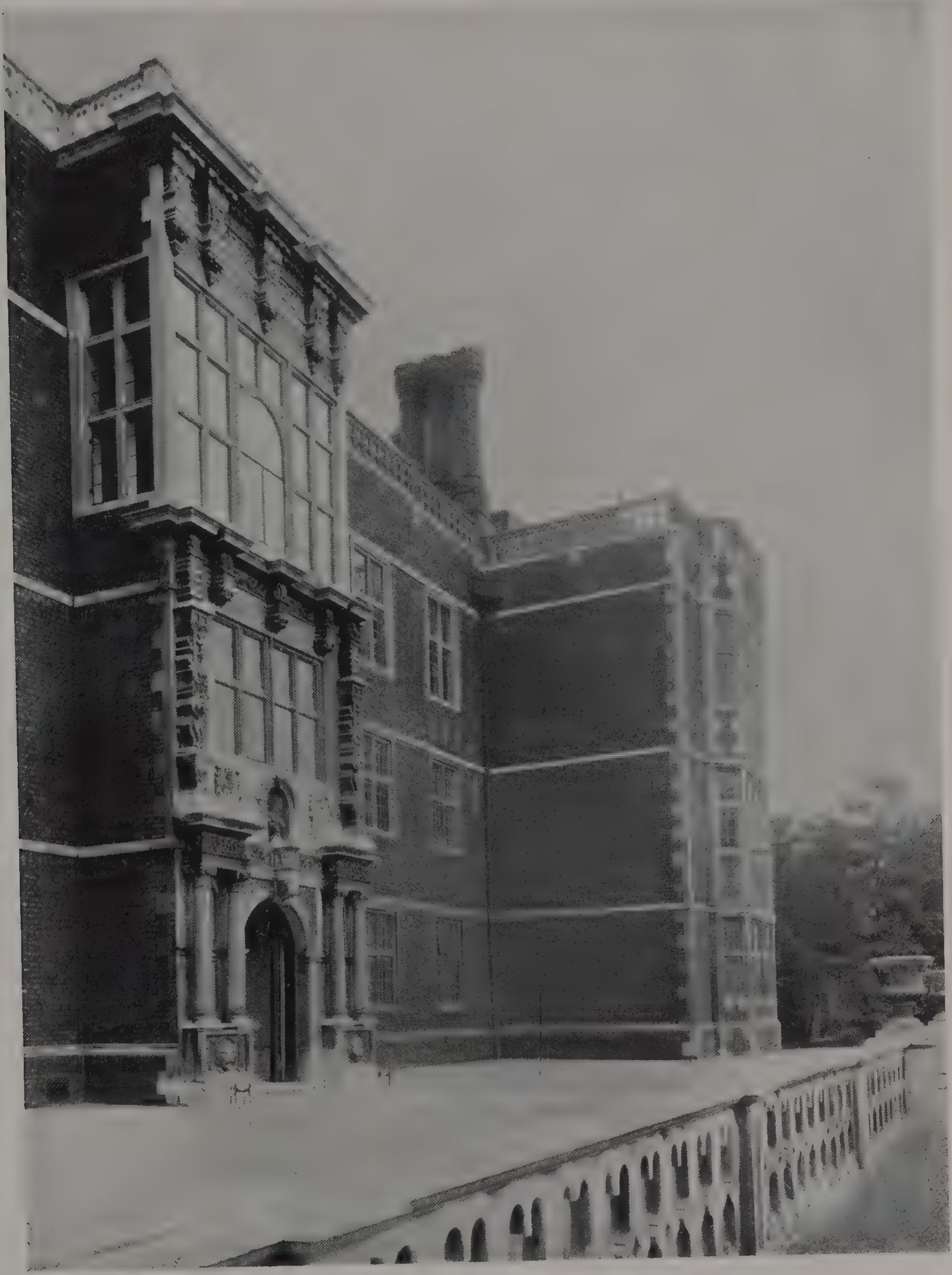
Condition—Good.

^{b}(10) MORDEN COLLEGE stands on the E. side of Blackheath, about 1½ miles S.E. of Greenwich Hospital. It is of two storeys with cellars; the walls are of brick with stone dressings and the roofs are tiled. The College was founded by Sir John Morden as an asylum for decayed Turkey merchants and the building was erected between the years 1695 and 1702, from the designs of Sir Christopher Wren.

The College is noteworthy not only as a design of Sir Christopher Wren, but also as a little altered building of the large almshouse-type.

Elevations. The *W. Front* (Plate 83) has projecting side wings and a slightly projecting middle bay. The front is symmetrically designed with a modillioned eaves-cornice, continued round the projecting wings, hipped roofs, rusticated stone quoins, a stone band between the storeys and windows with square heads, stone key-blocks and flush frames. The middle bay (Plate 84) has a pediment and a central doorway with moulded jambs and elliptical head with cherub-head key-block and carved spandrels; it is flanked by columns supporting entablatures and a continuous cornice and pediment; the door is of fifteen moulded panels, including a wicket. Above the pediment is a carved cartouche of the arms of Morden impaling Brand and flanked by swags of fruit and flowers. In the tympanum of the pediment are two round-headed niches, containing statues of Sir John and Lady Morden and supported on each side by scrolls and palm-leaves. In the inner return-face of each wing is a doorway (Plate 9) with key-block and plain brick pilasters supporting carved and scrolled brackets and a plain 'shell-hood.' On the middle of the roof of the main block is a timber cupola, remodelled in 1755, with a square base supporting a round open stage with eight Doric columns, an entablature and a lead-covered dome and weather-vane; this stage contains a bell, inscribed "1699 Sir John Morden." The other external *Elevations* are of similar general character, but have no stone dressings; the windows, except those on the upper floor, are segmental-headed and the eaves-cornices are coved. The *Elevations* to the *Quadrangle* (Plate 85) are of nine bays on the N. and S. and eleven bays on the E. and W. The lower storey forms an open colonnade with Doric columns, on low pedestals, supporting a continuous entablature. The middle bay on each face is wider than the others and is flanked by panelled pilasters against which the half-column responds of the colonnade are set; the upper storey of these bays is flanked by a plain pilaster supporting a modillioned cornice and pediment; the cornice is continued round the courtyard under the eaves. Each bay of the upper storey has a window with square head and flush frame. The walls within the colonnade are plastered, the doorways of the various tenements are square-headed and fitted with two-panel doors; the doorways at the ends of the alleys have elliptical heads. Set against the S. face of the middle chimney-stack of the N. range is a painted stone sun-dial, set up in 1725, with a gadrooned base, carved scrolls at the sides and a scrolled pediment; it bears the date 1695 and the inscription "Sic umbra sic vita."

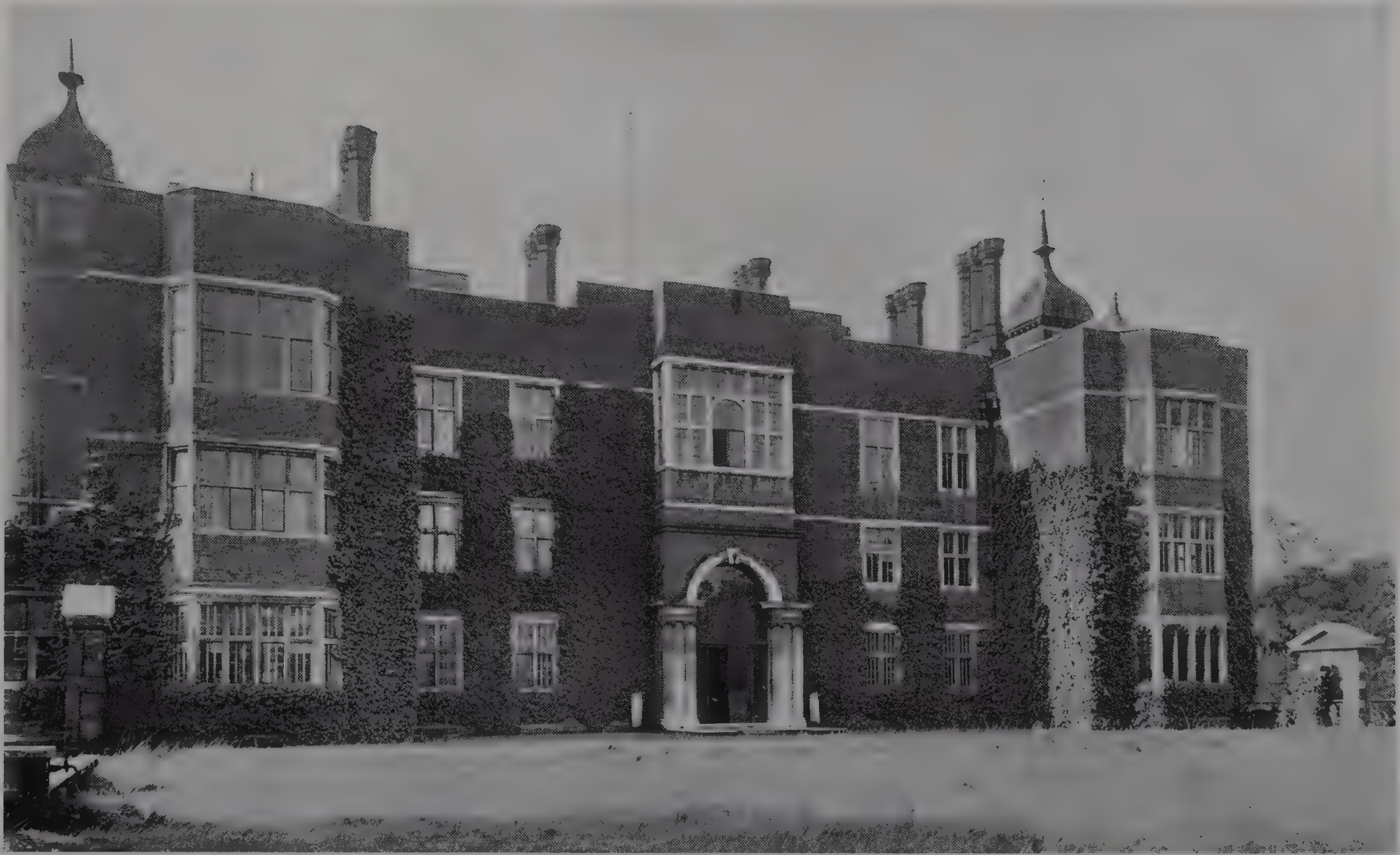
Interior—The entrance passage or vestibule is panelled to half its height, with a moulded capping and seats, against the side walls, with turned legs. The alleys of the quadrangle are paved with stone squares, partly laid diagonally. The chapel-vestibule is also panelled to half its height, with an enriched capping; the archivolts and cornices are enriched and the spandrels over the arches (Plate 86) have carved scroll-work, those over the chapel-doorway having cherub-heads in addition (Plate 86). The tenements have two-panel doors and the staircases have straight strings, turned balusters and square newels; the staircase in the chaplain's house is rather more elaborate. The *Chapel* (40 ft. by 20 ft.) (Plate 87) has a segmental plaster ceiling, probably modern, divided into nine rectangular panels and rising from a dentilled cornice. In the E. wall is a round-headed window, but the side-windows have square heads and segmental brick arches externally. Fittings. *Communion Table:* with inlaid top, enriched edge, twisted legs and ball-feet connected by curved rails. *Communion Rails:* with panelled standards, twisted balusters, moulded sill and enriched rail. *Doors* (Plate 86): In W. doorway—with bolection-moulded panels in three heights, and scrolled carving (Plate 15) in middle panels; impost of archway carried across, with panelled tympanum above. *Gallery:* At W. end—supported on square panelled posts with half-posts against walls, middle posts with carved enrichment; enriched entablature and panelled gallery-front and enriched capping; front divided by



GREENWICH: (9) CHARLTON HOUSE, 1607–12.

Middle bay of W. Front.

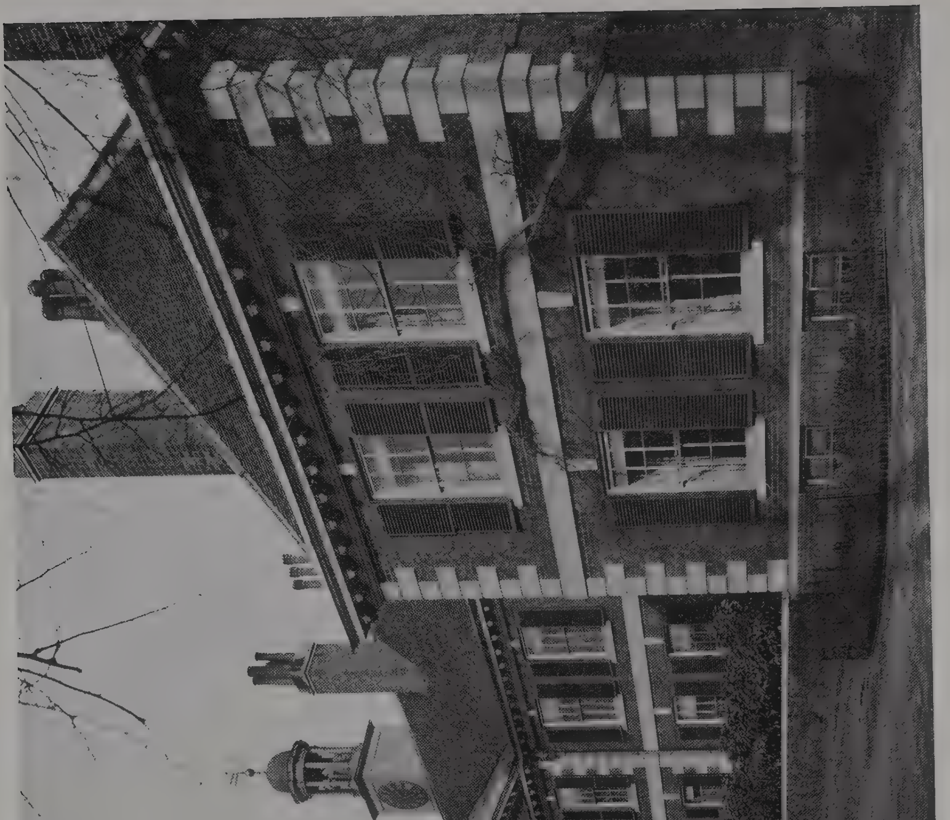
PLATE 82.



GREENWICH : (9) CHARLTON HOUSE, 1607–12.

E. Front.

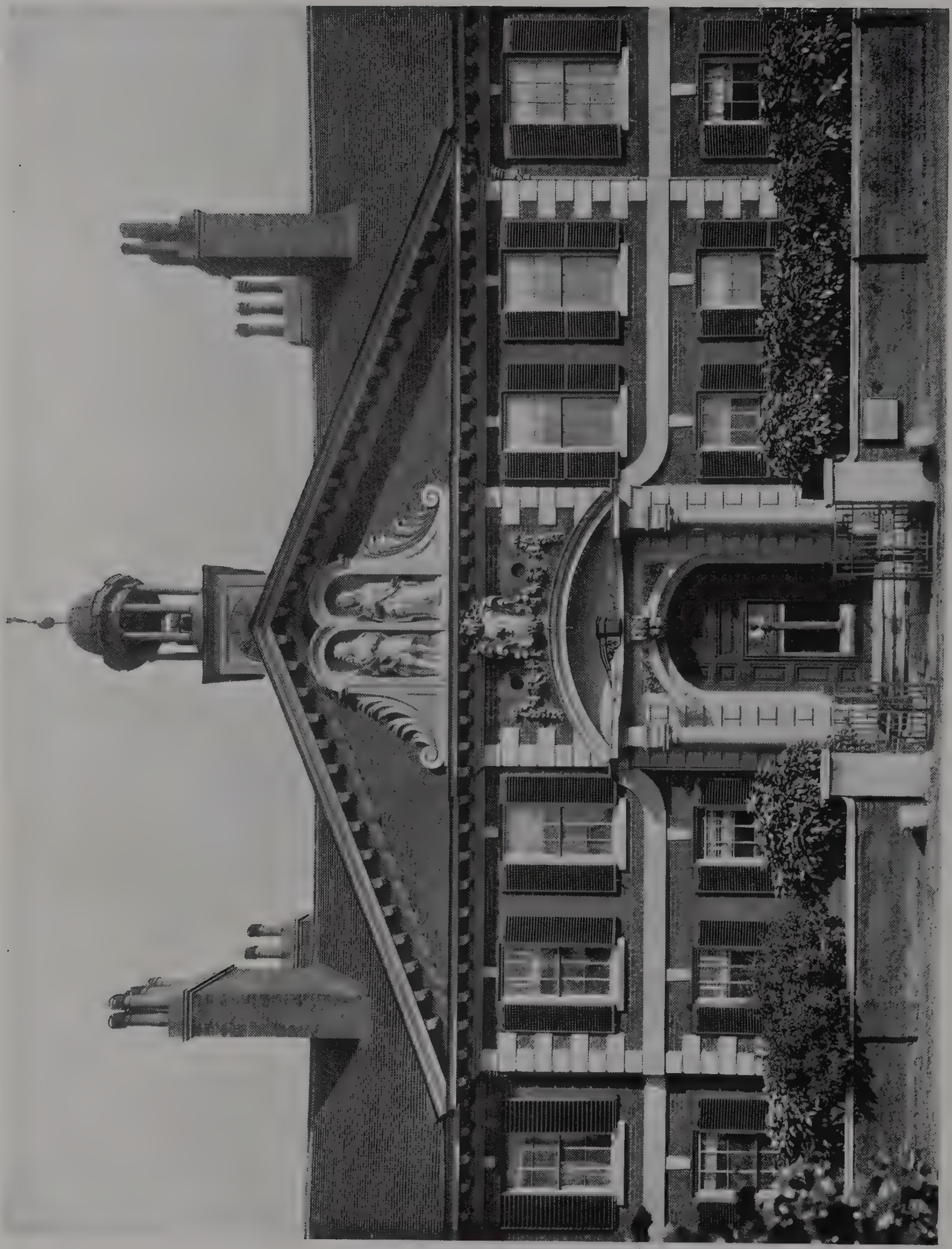
PLATE 83.



GREENWICH: (10) MORDEN COLLEGE, 1695–1702.

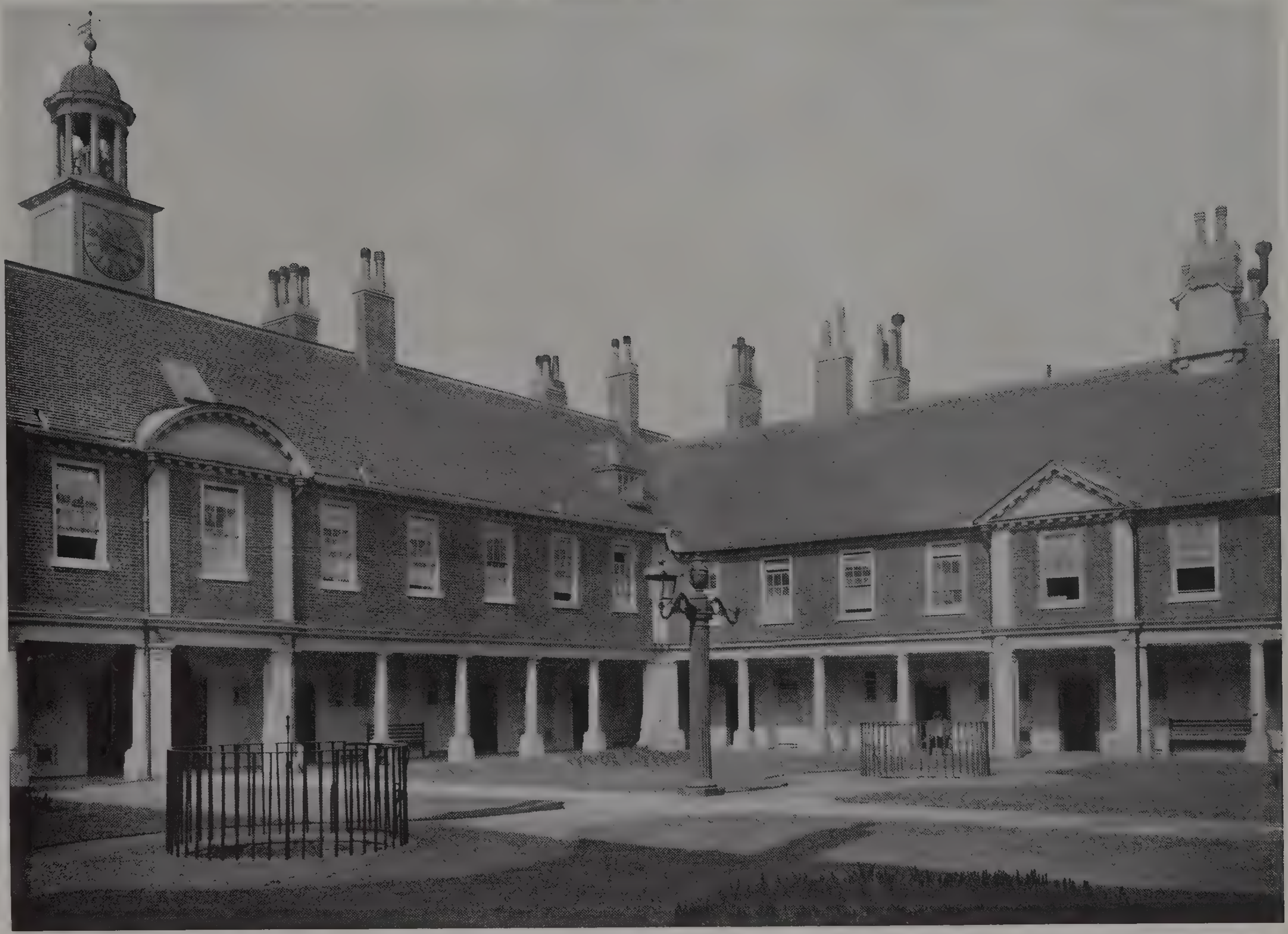
W. Front.

PLATE 84.



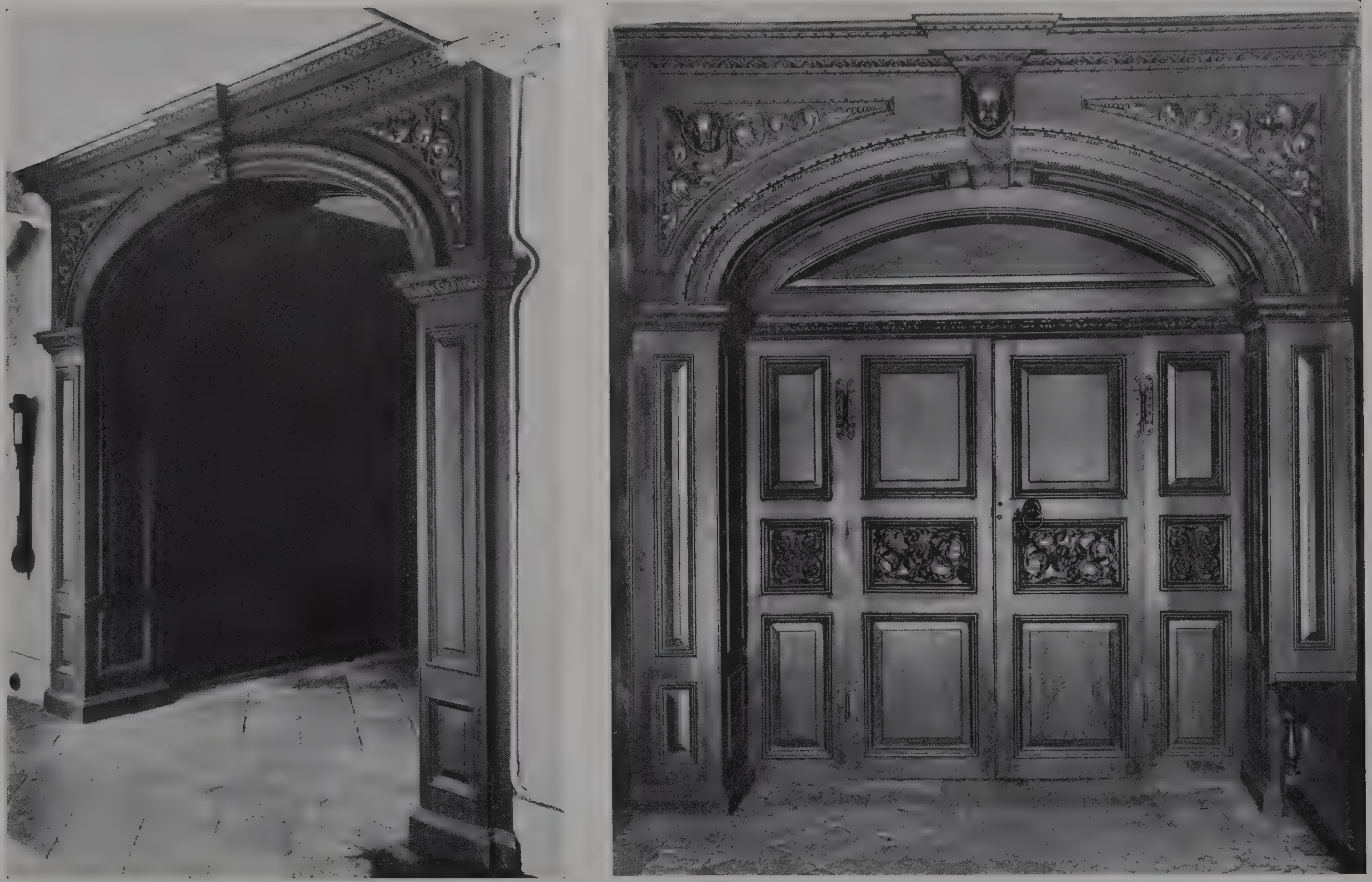
GREENWICH: (10) MORDEN COLLEGE, 1695–1702.

W. Front, middle bay.



GREENWICH: (10) MORDEN COLLEGE, 1695–1702.

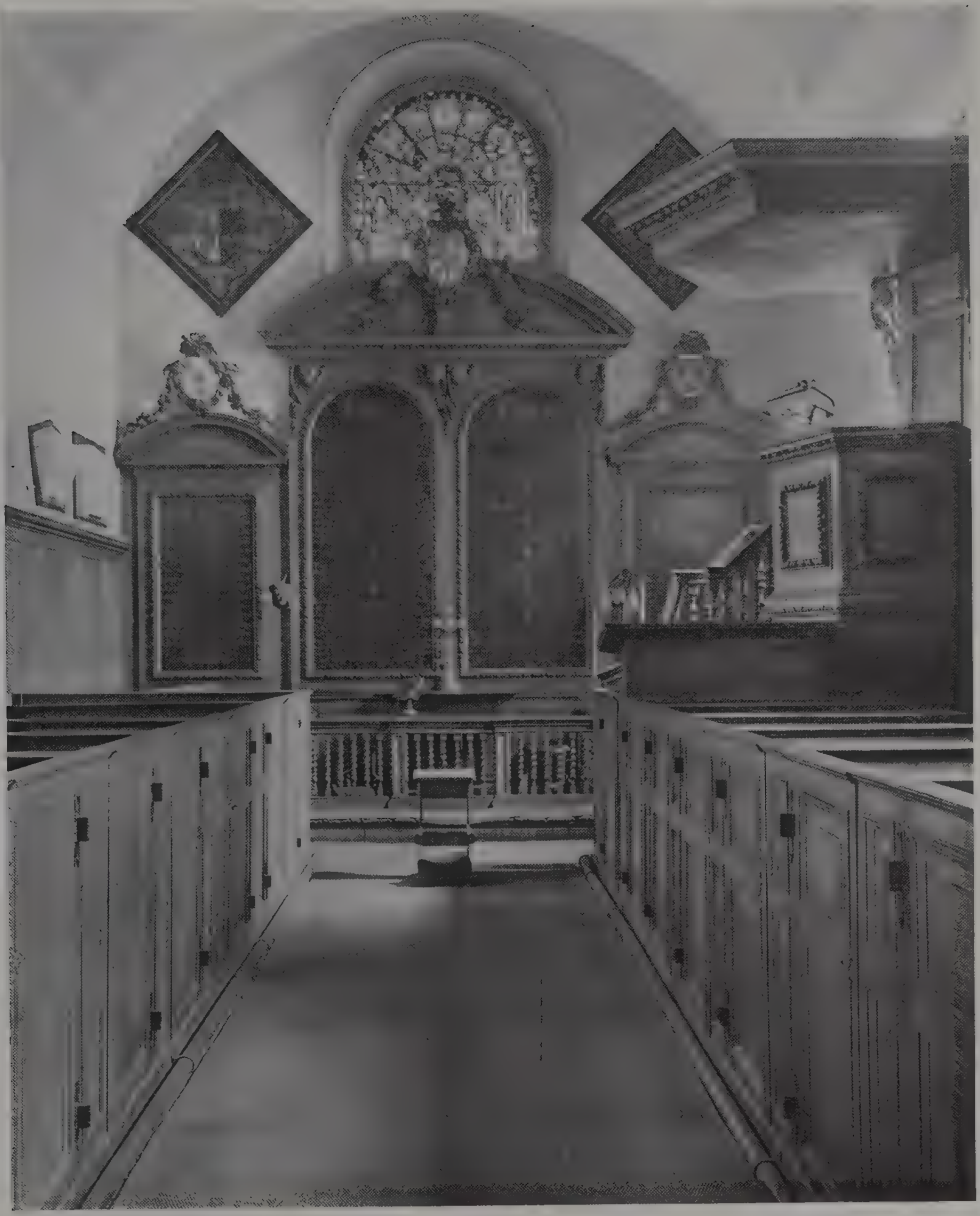
The Quadrangle, looking N.W.



Archway leading to Chapel.

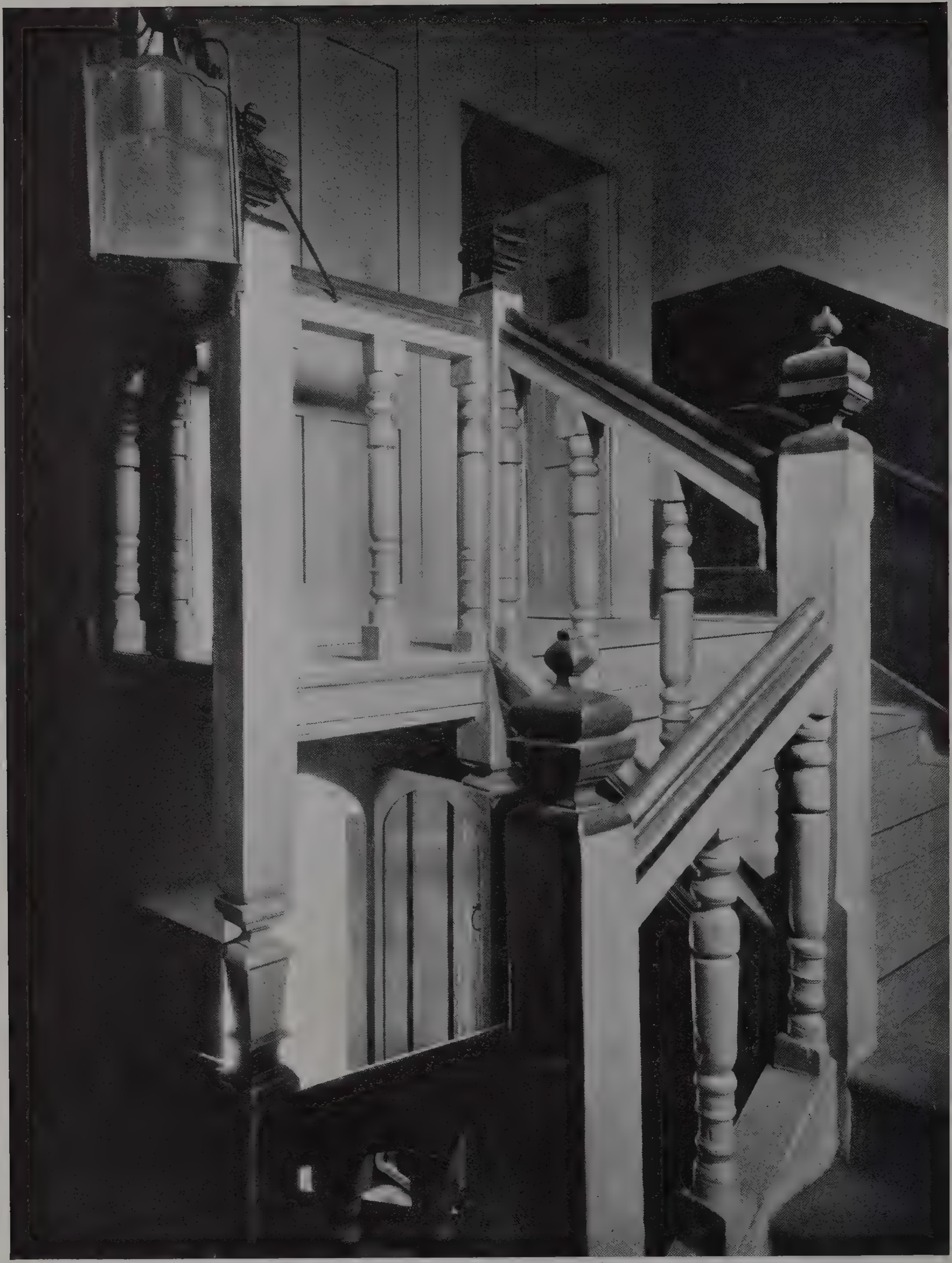
Doorway to Chapel.

GREENWICH: (10) MORDEN COLLEGE, 1695–1702.



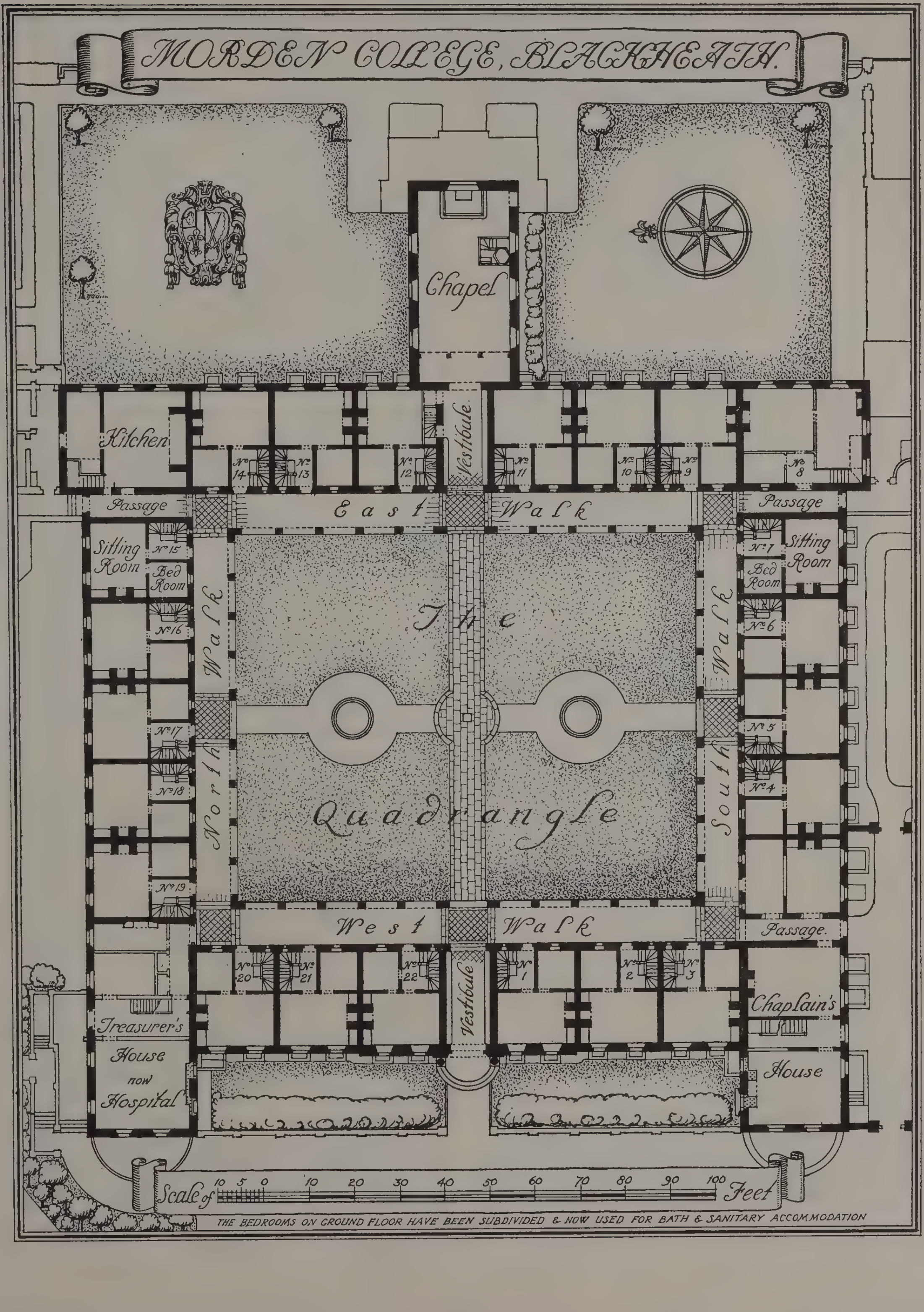
GREENWICH: (10) MORDEN COLLEGE, 1695-1702.

The Chapel, looking E.



GREENWICH: (11) TRINITY HOSPITAL, *c.* 1613.

The Inmates' Staircase.


MORDEN COLLEGE, BLACKHEATH.
Chapel
Kitchen
No 14
No 13
No 12
Vestibule
No 11
No 10
No 9
No 8
Passage
East Walk
Passage
Sitting Room
No 15
Bed Room
No 7
Bed Room
Sitting Room
No 16
No 6
The Quadrangle
North Walk
South Walk
No 17
No 5
No 18
No 4
No 19
West Walk
Passage.
No 20
No 21
No 22
Vestibule
No 1
No 2
No 3
Treasurer's House now Hospital
Chaplain's House
Scale of 10 5 0 10 20 30 40 50 60 70 80 90 100 Feet

THE BEDROOMS ON GROUND FLOOR HAVE BEEN SUBDIVIDED & NOW USED FOR BATH & SANITARY ACCOMMODATION standards with carved panels, including cherub-heads; middle bay altered in modern times and staircase formed in 1729. *Glass:* In E. window—three 16th or 17th-century German or Flemish figures—(*a*) Christ seated under a canopy and holding a cup; (*b* and *c*) bearded figures standing under canopies, also various fragments, including roundel with rose, helm and feathers, quarries with the initial R and a crown, J.R. and a crown, etc. *Hatchments:* On E. wall of Sir John Morden, 1708, and Lady Morden, 1721, with achievement and lozenge-of-arms, respectively. *Monument:* In burial-ground—to John Thompson, 1708, Yeoman of the Mouth to Charles II, James II and William III, and subsequently cook of the college, flat slab. *Panelling:* On walls, in three heights with moulded capping, below window-sills. *Paving:* within communion-rails, of black and white marble squares, laid diagonally. *Plate* (Plate 19): includes flagon, cup and paten of 1701 with shield-of-arms of Morden impaling Brand, and an alms-dish of 1710 with the same arms. *Pulpit:* hexagonal with enriched mouldings and inlaid panels, ogee-shaped stem on hexagonal post; sounding-board with enriched cornice and inlaid soffit, supported on panelled standard flanked by carved and pierced scrolls; staircase with turned balusters and turned newels. *Seating:* pews with panelled enclosures and doors. *Reredos:* in three divisions with panelled dado, middle division with two round-headed and enriched panels painted with the Decalogue and with carved cherub-heads in the spandrels, division finished with cornice and broken segmental pediment enclosing a carved cartouche of the arms of William III, with swags at the sides; side divisions each with a square enriched panel, bearing the Creed and Lord's Prayer and surmounted by cornice and segmental pediment with carved cartouches of the arms of Morden and Brand, respectively, flanked by swags. *Miscellanea:* In vestibule—tablet with carved frame recording foundation of College and consecration of chapel by Thomas Sprat, Bishop of Rochester. In passage at N.E. angle of building—white marble tablet with inscription forming an anagram and acrostic to Sir John Morden. On S. wall of dining-hall, formerly in chapel—tapestry with figure-subject, probably representing David returning from the slaughter of the Philistines; on N. wall, funeral achievement of Sir John Morden.

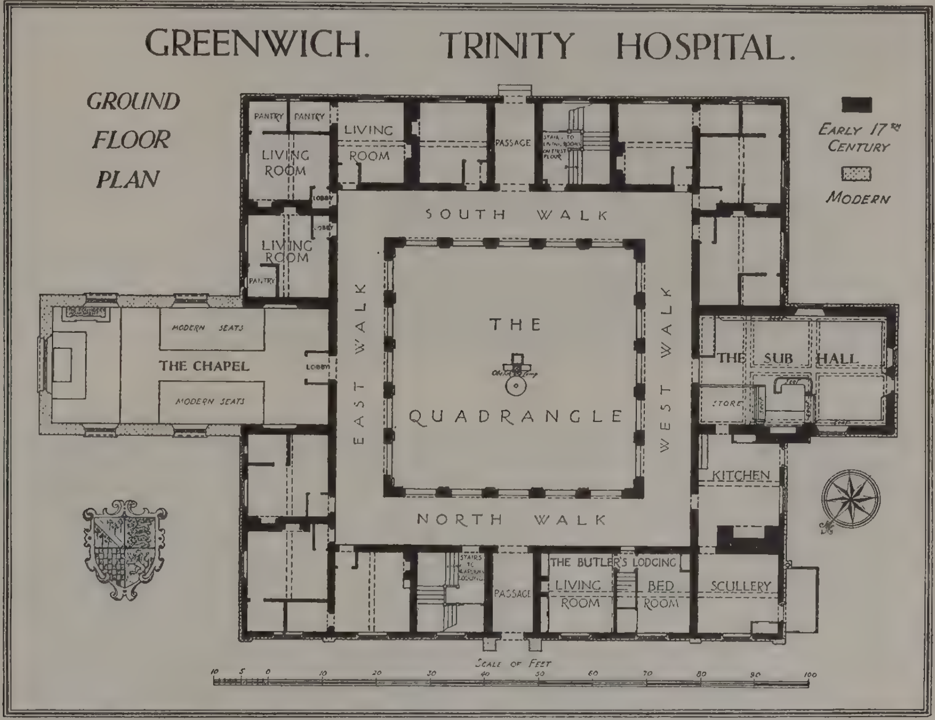
The *Outbuilding*, S. of the E. range and E. of the kitchen-garden, is of one storey with attics; the walls are of brick and the roofs are tiled. It was built at the same time as the College and has a wooden eaves-cornice on the S. side; the door is two-panelled. S. of this building is a brick alcove, semi-circular on plan and with a round arch, key-block and flanking pilasters. The garden has old walling on the E., S. and W. sides and on the W. side a gateway with brick piers, finished with stone caps.

Condition—Good.

^{b}(11) TRINITY HOSPITAL, GREENWICH, stands 250 yards N.E. of the Royal Hospital. The building is of two storeys; the walls are of brick and the roofs are covered with slate and asphalte. The Hospital was founded by Henry Howard, Earl of Northampton, for the support of twelve poor men of E. Greenwich and eight of Shottisham (Norfolk), in 1613, but the structure has been considerably altered and in part re-built.

The *N. Elevation* is probably of original brickwork, but is now rendered in cement. In the middle is a tower of four stages carried on two piers flanking the entrance, which it overhangs. All the existing features on this front appear to be modern, including an inscription and coat-of-arms of Howard. At each end of the elevation is a modern stepped gable flanked by buttresses. The windows, generally, have three-light modern frames, with labels rendered in cement. The chimney-stacks are plain square blocks with arched recesses in some of them, all rendered in cement. The *E., N. and W. Elevations* have been entirely re-built in stock brick. The *Elevations* to the *cloister* are of two storeys. The lower opens into the cloister on each side by five four-centred arches divided by buttresses with gabled tops; all are covered with cement and are of doubtful date; the corridor above the cloister is apparently original and has stone windows, each of three lights. The gable end of the hall has a three-light window, the middle light being round-headed; above it is a round opening.

Interior:—The entrance and cloister walks are paved with stone. All the entrance-doors except those to the Chapel, warden's stair, Hall and Kitchen are of oak with moulded battens. The Inmates' staircase (on the S. side) is original (Plate 88) and has a well, moulded rails and strings, heavy turned balusters and square newels with moulded caps and pendants. The Warden's staircase, in the N. range, is uniform in date and detail with that just described; the Warden's dining-room, towards the W. end of the same range, and on the first floor, is lined with panelling of *c.* 1700, in two heights and finished with a cornice; the fireplace, in the W. wall, has a veined marble surround with panelled sides and head of the same period. The Lower Hall, projecting from the W. range, has ceiling-beams with moulded cornices, probably of late 17th-century date; benches round the walls are of the 17th century, as are the tables. The Court Room, above the Lower Hall, is lined with original moulded panelling, finished with a restored cornice. In the middle of the S. range, on


GREENWICH. TRINITY HOSPITAL.
GROUND FLOOR PLAN
EARLY 17TH CENTURY
MODERN
PANTRY
PANTRY
LIVING ROOM
LIVING ROOM
LOBBY
PASSAGE
STAIR TO ... ROOMS ON FIRST FLOOR
SOUTH WALK
LIVING ROOM
PANTRY
MODERN SEATS
THE CHAPEL
MODERN SEATS
LOBBY
EAST WALK
THE QUADRANGLE
WEST WALK
THE SUB HALL
STORE
KITCHEN
NORTH WALK
STAIRS TO ...
PASSAGE
THE BUTLER'S LODGING
LIVING ROOM
BED ROOM
SCULLERY
SCALE OF FEET
10 5 0 10 20 30 40 50 60 70 80 90 100

the first floor, is the Treasury, lined with panelling similar to that in the Court Room and with an original cornice; the door is of twelve moulded panels with nail-studded framing.

The Chapel contains the following:—Fittings. *Glass:* In E. window (Plate 53)—middle section of window contains three figure subjects—(*a*) the Crucifixion occupying the three middle lights; (*b*) the agony in the garden in the left-hand light, and (*c*) the Ascension in the right-hand light. (*a*) The Crucifixion has the cross in the middle with a kneeling figure of St. Mary Magdalene at the foot in yellow gown with brown cloak; in the foreground are a skull, bones and a serpent; above the cross the original cinquefoiled head of the light is preserved and contains an angel with a cross, clouds, etc. On either side of the cross are two main figures, on the left the Virgin in yellow and blue robes with a white head-dress, and on the right St. John in blue with a crimson cloak. The background is occupied by a large group of mounted soldiers in armour on the left, with spears and a striped pennon, and on the right the city of Jerusalem with the church of the Holy Sepulchre in the middle, mountains in the background and several figures in front returning towards the town. (*b*) The agony in the garden—in front two sleeping apostles, one in red and blue and one in blue and brown, in background Christ kneeling, in salmon-coloured gown, to left a jumble of architectural and other fragments. (*c*) The Ascension—a mount with twelve figures standing or kneeling thereon and mostly looking upwards, landscape background and clouds above. This glass is of early 16th-century date and of Flemish origin; it is distinguished by great clearness of colour. In tracery are the following early 17th-century devices: (*a*) a sun; (*b*) crest of Howard; (*c*) crest—*a lion argent charged with a crescent sable;* (*d*) crest—*a crowned leopard or with a label argent;* (*e*) shield of Warenne—*checky or and azure;* all the above are set in quatrefoiled panels. Below the figure-subjects are five elaborate heraldic panels with scroll-work, strapwork, foliage, etc., all of early 17th-century date and bearing shields of Howard and alliances. *Monument* and *Floor-slab.* Monument: Against S. wall—of Henry Howard, Earl of Northampton, 1614, remains of monument by Nicholas Stone, first erected in the chapel of the castle of Dover and thence removed to its present position by the Mercers' Company in 1696, modern panelled base of white marble on which is kneeling effigy (Plate 89) in armour with the mantle of the Garter, Garter on leg; also four large separate figures of virtues (Plate 89), much damaged and weathered, and four amorini each with a shield-of-arms, three defaced and one with a lion; now fixed on E. wall of Warden's staircase, achievement-of-arms (Plate 18), from same monument. Floor-slab: Upright against E. wall, externally—to Robert Gilbert, 1689, Warden of the College, with shield-of-arms.

In the yard W. of the hospital is an ornamental lead cistern with two shaped panels, the date 1699 and the initials I. and S. W. twice repeated. Each end bears the same date.

The large garden on the N. of the hospital is surrounded by walls, partly original.

ᵃ(12) REFRIGERATOR BUILDING in the Foreign Meat Market, 530 yards N.N.W. of St. Nicholas' Church, Deptford, is of two storeys with brick walls. It was built *c.* 1513 as a store-house in the royal Dockyard of Deptford. Only the S. and W. walls now remain, the rest of the building being modern. The old walls are of red brick, in English bond, and the W. gable stands to the full height. On the ground floor is an original window with double-chamfered jambs and four-centred arch in a square head; it is fitted with old iron stancheons and saddle-bars. On the upper floor are the remains of three large square-headed windows with chamfered jambs and all blocked. Inside the building, in the S. wall at the first-floor level, is an original recess, not now visible, with moulded jambs, four-centred arch and ogee label with square scrolled stops and panelled spandrel; the label terminates in a small niche, with a four-centred arch in a square head and a moulded label. Below the recess is a band with the initials K.H. and A.X. 1513.

Condition—Good.

ᵃ(13) SCHOOL and SCHOOL HOUSE stand on the N.W. side of St. Nicholas' churchyard, Deptford. The school is of one storey with cellars and attics and the adjoining house of three storeys with cellars; the walls are of brick and the roofs are tiled. The school was built early in the 18th century, and the house is of slightly later date; there is a later 18th-century addition on the E. side. The N. front of the school has a moulded eaves-cornice, partly replaced by boarding. The windows are square-headed with mullion and transom and later sashes; the doorway has a moulded architrave and a transom with blocked lights above it. The house has windows with double-hung sashes and flush frames. The back of the school has a moulded cornice. Inside the school, on the S. wall, is a moulded tablet of wood with fluted Corinthian pilasters and a broken pediment; it bears the inscription—"Thomas Jennings Esq. one of the honorable Commissioners of her Majesties Navy, having largely contributed to the building of this School and caused a Library adjoining to be erected for the benefit thereof did afterwards, by contribution, cause this school to be wainscotted and fitted up in the year 1712."

Condition—Poor.

ᵃ(14) MORTUARY, stands on the S. side of St. Nicholas' churchyard. It is of one storey; the walls are of brick and the hipped roof is tiled. The building, erected late in the 17th century, has a moulded stone plinth and a wooden eaves-cornice, with carved modillions and rusticated stone quoins. The windows have flat arches with curved cutting on the lower edge; some of them are blocked; the doorway, on the N. side, has a moulded frame and fan-light and is fitted with a three-panel door.

Condition—Good.

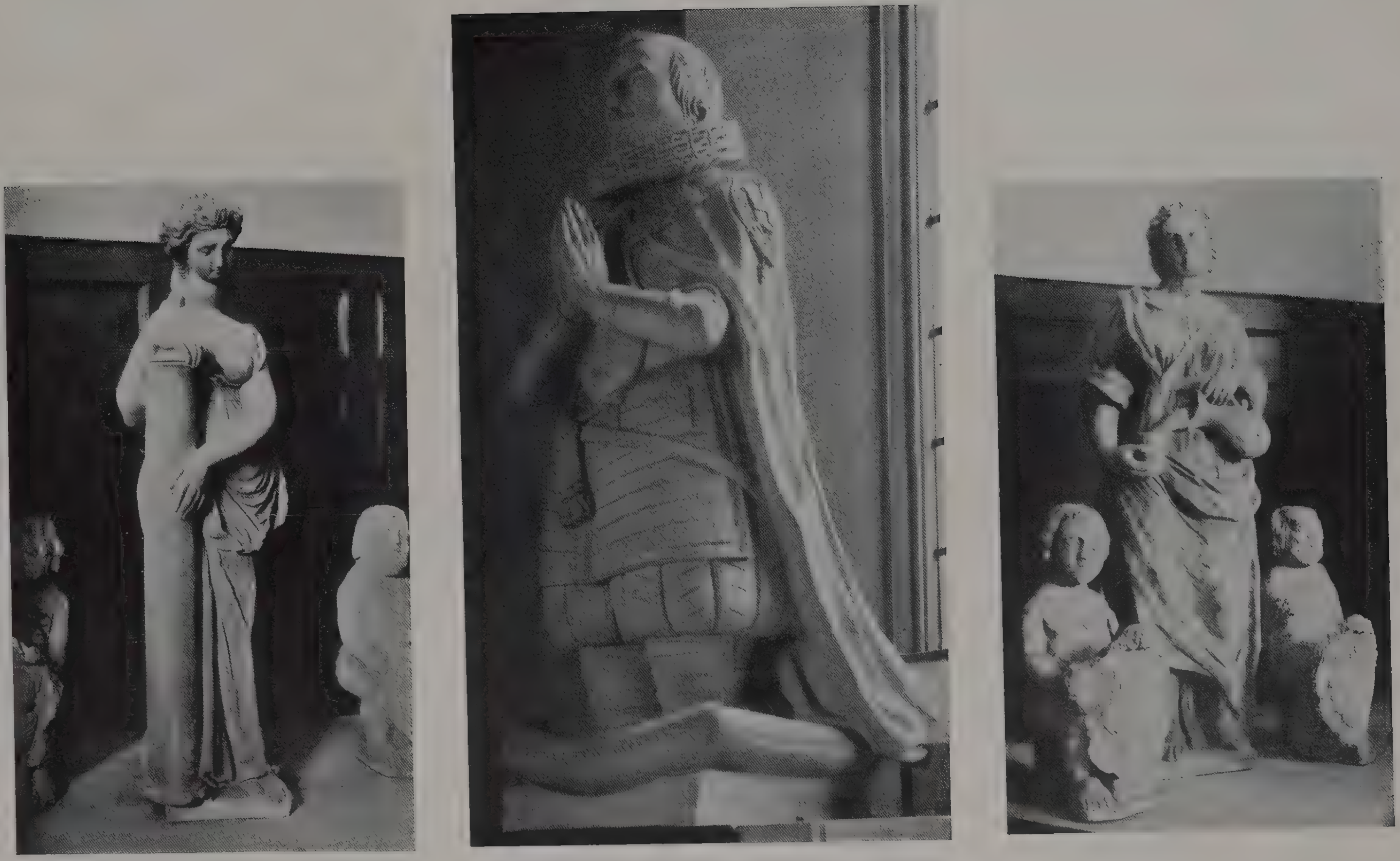
ᵇ(15) THE VICARAGE, on the N.W. side of the Park, 600 yards E.N.E. of St. Alfege's Church, incorporates part of one of the outlying buildings of the old Palace of Greenwich. The house itself is of two storeys; the walls are of brick and the roofs are tiled; it is of 18th-century date, but incorporates on the N. side an early 16th-century wall of brick with a splayed brick plinth and a decayed stone string-course below the first-floor windows. Above this string-course is a sunk stone panel with a moulded label and carved with an achievement of the arms (Plate 18) of Henry VIII with lion and dragon supporters, all of early Renaissance character. The S. side of the same building has remains of a string-course, similar to that on the N. side.

Condition—Good.

ᵇ(16) MANOR HOUSE, on the N.W. side of Park Place, 700 yards E.N.E. of St. Alphege's Church, is of two storeys with cellars and attics; the walls are of brick and the roofs are tiled. It was built early in the 18th century. The front (Plate 90) is symmetrically designed with a band between the storeys and a hipped roof with a modillioned eaves-cornice. The entrance has a simple flat hood on shaped brackets and the windows have flat heads and flush frames. Rising above the eaves-cornice is a wide dormer with a hipped roof.

Condition—Good.

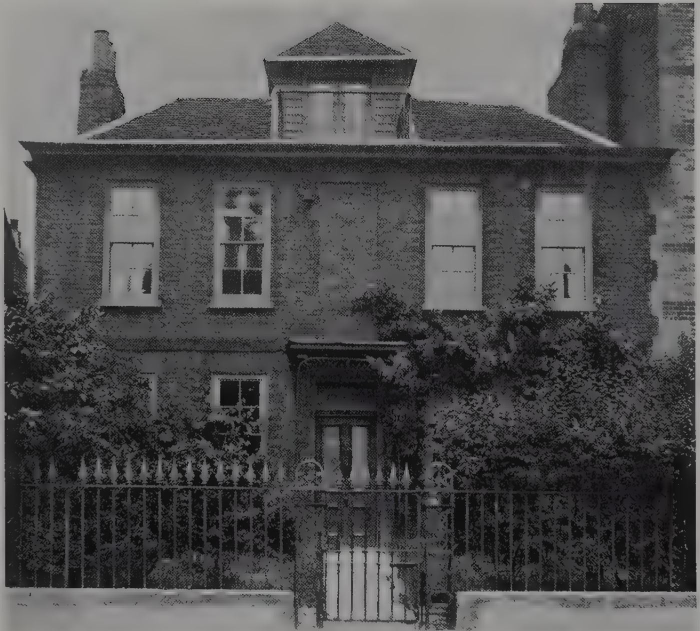
ᵇ(17) HOUSE, No. 21, on the E. side of Park Row, 560 yards N.E. of St. Alfege's Church, is of three storeys with attics; the walls are of brick and the roofs are tiled. It was built early in the 18th century and has later additions at the back. The front has a brick band between the upper storeys and modillioned eaves-cornice. The doorway has a flat hood on shaped brackets and the windows have flat heads with long key-blocks. Inside the building the rooms have shallow moulded cornices



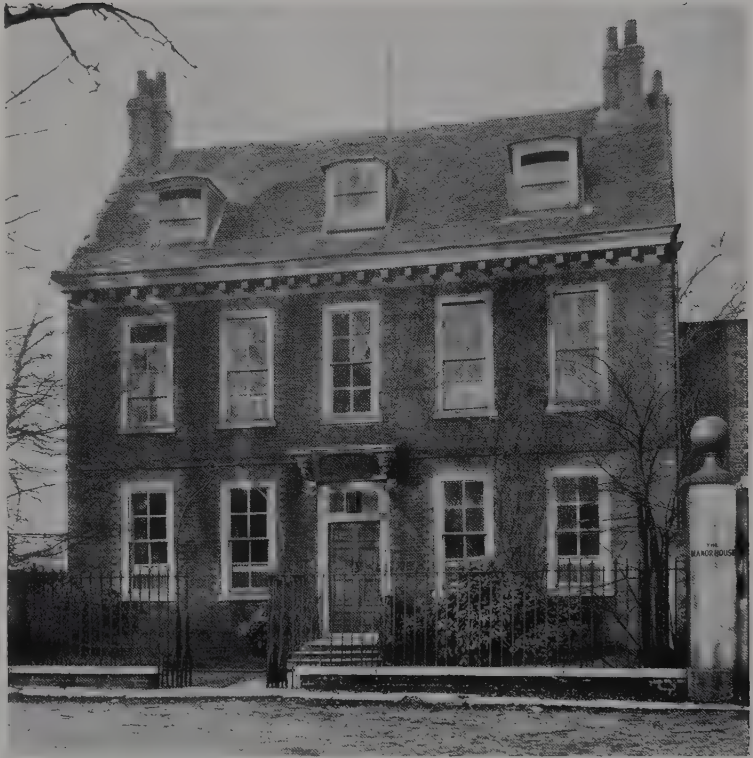
GREENWICH: (11) TRINITY HOSPITAL.

Remains of Monument of Henry, Earl of Northampton, 1614.

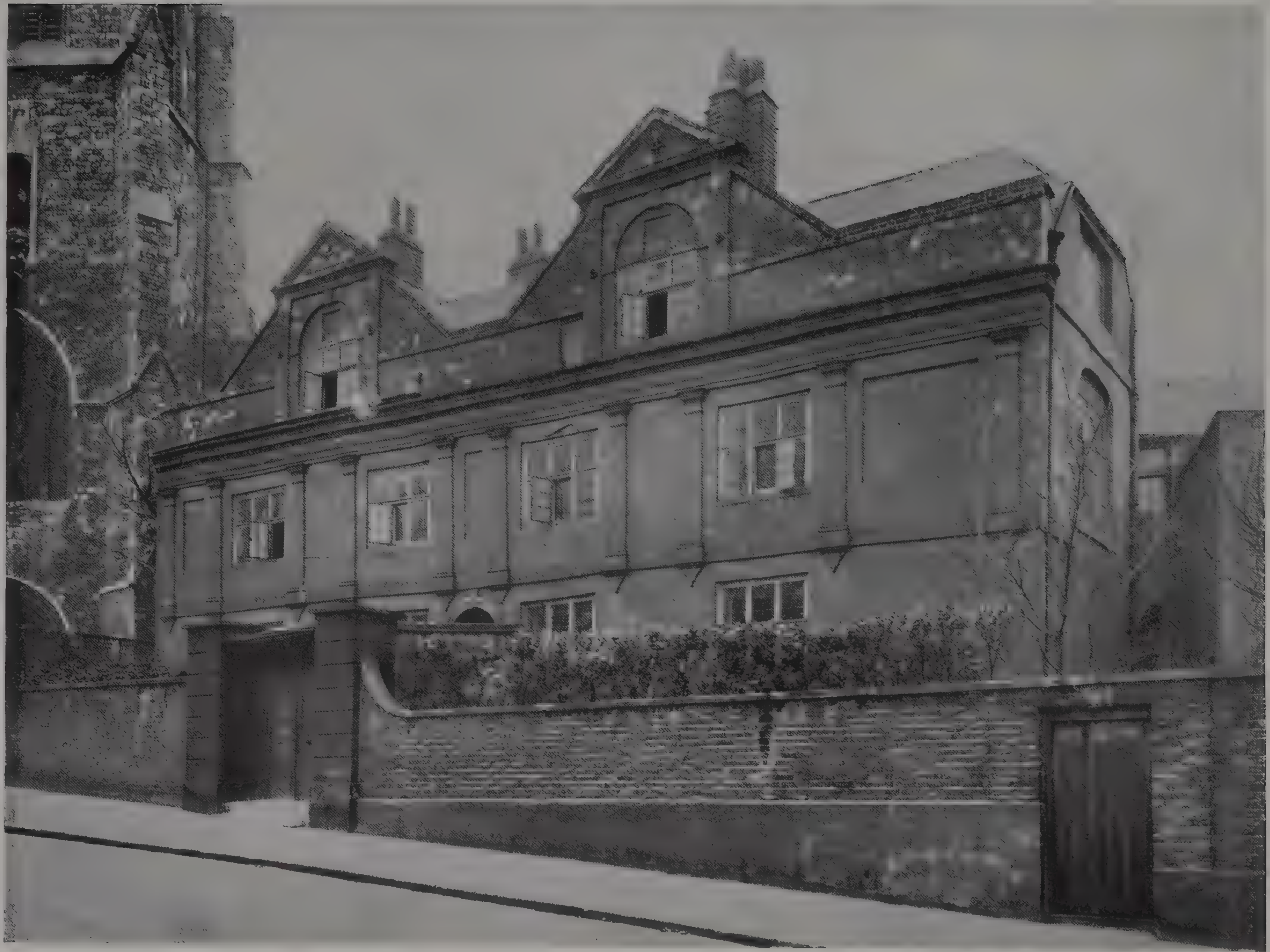
PLATE 90.



GREENWICH: (16) MANOR HOUSE,
Park Place, early 18th-century. S.E. Front.

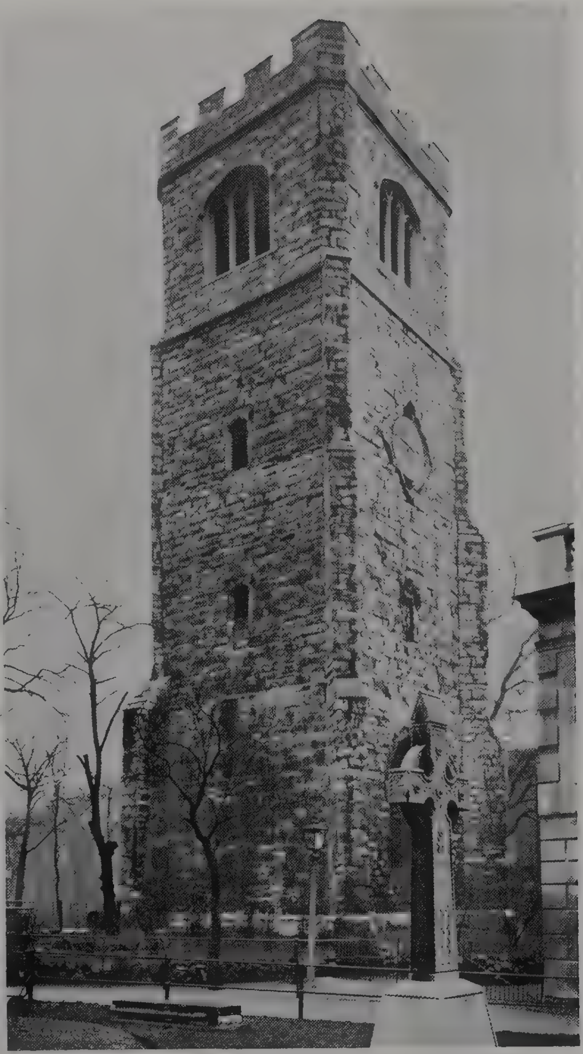

THE MANOR HOUSE

GREENWICH: (20) MANOR HOUSE, Croom's Hill, *c.* 1697.
S.E. Front.



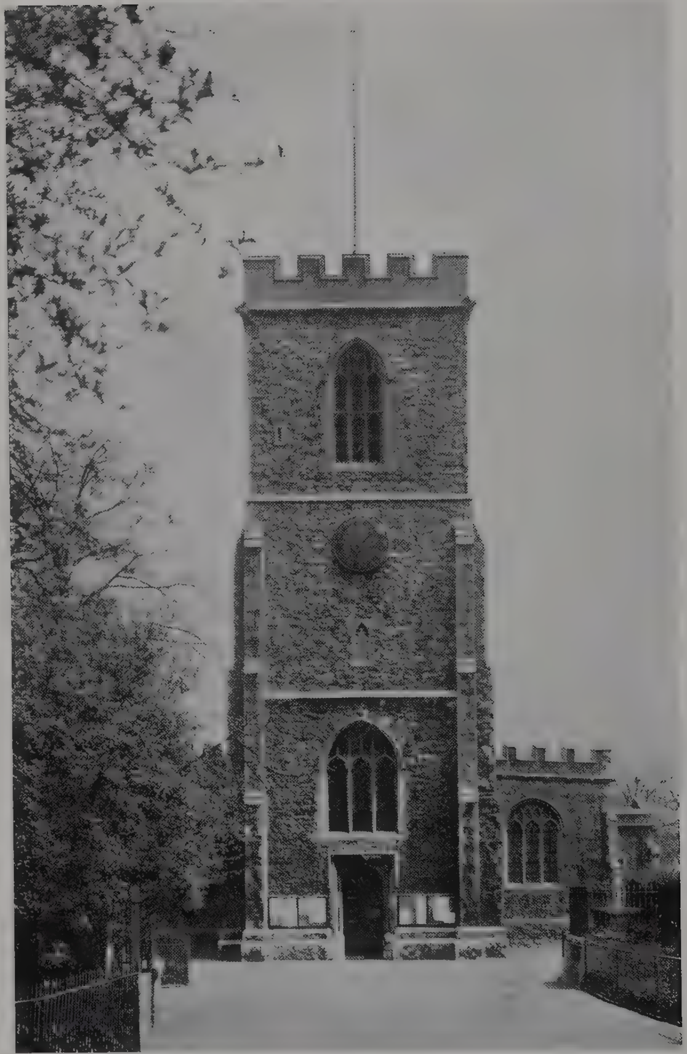
GREENWICH : (21) THE PRESBYTERY, Croom's Hill, *c.* 1630.

E. Front.



HACKNEY; (1) CHURCH OF ST. JOHN THE BAPTIST.

Tower, late 15th or early 16th-century.



STEPNEY: (1) PARISH CHURCH OF ST. DUNSTAN.

W. Tower, late 15th-century.

and the staircase has cut strings, turned balusters and a moulded rail, scrolled at the foot of the stairs.

Condition—Good.

[b](18) MACARTNEY HOUSE, on the S.W. side of Greenwich Park and 800 yards S.E. of St. Alfege's Church, is of two storeys; the walls are of brick. A house appears to have been built on the site *c.* 1694, and part of this appears to survive in the middle of the N.E. side. The rest of the house is of 18th-century and later date. The old portion has a modillioned eaves-cornice and flat heads to the windows.

Condition—Good.

[b](19) WHITE HOUSE, 50 yards N.W. of (18), is of three storeys; the walls are of cement-rendered brick and the roofs are covered with slates. It was built, possibly, early in the 18th century, but has been much altered. Inside the building, one room has an original cornice and the staircase has straight moulded strings, turned balusters and square newels; the rails have a mahogany capping and are curved out to avoid the string of the flight above.

Condition—Good.

CROOM'S HILL. W. side:—

[b](20) MANOR HOUSE, 100 yards N.W. of (19), is of two storeys with cellars and attics; the walls are of brick and the roofs are tiled. It is said to have been built in 1697, but the internal fittings would seem to be of early 18th-century date. The S.E. front (Plate 90) is symmetrically designed with a band between the storeys and a modillioned eaves-cornice; the windows are square-headed and have flush frames, and the roof has three dormer-windows. The doorway (Plate 9) has a fan-light and a flat hood resting on scrolled brackets; the soffit is coved and decorated with a large shell-ornament. The back elevation is similar to the front, but the doorway (Plate 9) has a flat hood with a pediment, resting on scrolled brackets, carved with cherub-heads, flowers, etc. Inside the building, most of the rooms are lined with panelling, either plain, moulded or bolection-moulded and having dado-rails and cornices. The S.W. room on the ground floor has a white marble surround to the fireplace, with a wood architrave enriched with egg and dart ornament. The carved chimney-piece in the N.W. room appears to be of later date. The staircase (Plate 25) has cut strings with carved brackets, turned balusters and moulded hand-rail wreathed at the foot of the stairs. The back staircase has straight strings, turned balusters and shaped splats on the landings. In the attic is a fireplace flanked by enriched Corinthian pilasters supporting an entablature with a pulvinated frieze and a moulded panel in the middle.

The kitchen or stable buildings are of one storey; the walls are of brick and the roofs are tiled. They are probably of the same date as the house.

Condition—Good.

[b](21) THE PRESBYTERY, 140 yards N.W. of (20), is of two storeys with cellars and attics; the walls are of brick and the roofs are covered with slates. It was built *c.* 1630, but in the 18th century additions were made at the back of the house and the interior re-fitted. The E. front (Plate 91) has a brick band between the storeys, the upper storey being divided into nine unequal bays by pilasters with moulded bases and capitals and supporting a continuous entablature; above the entablature is a parapet and two gables each with a central feature, consisting of a round-headed recess containing a window and finished with a pediment. The N. end is rendered in cement and contains an original window of three transomed lights; the middle light has a round head and a key-block. Inside the building the hall and the N. room have 18th-century plain panelling and cornices; the door to the larder is of moulded battens and in a window-recess is some original panelling. On the first floor the rooms contain some re-used original panelling, and in the room at the S. end is an original chimney-piece, with fluted pilasters and bracketed shelf; the overmantel (Plate 11) is of two bays, divided and flanked by diminishing pilasters supporting an incomplete entablature; each bay has a star-shaped central panel and four shaped panels enclosing it.

Condition—Good.

[b](22) THE GRANGE, house No. 52 and summer-house, 100 yards N.N.W. of (21), is of two storeys with attics; the walls are of cement-rendered brick and the roofs are tiled. It was built, probably, in the first half of the 17th century, but was much altered and re-fitted in the 18th century when additions were made on the S.W. side. There are modern additions on the N.W. side. The front of the house has been much altered, but at the back are two gables and a canted bay with blocked windows; in the attics are some old window-frames, one with original moulded mullions and leaded glazing. Inside the building, the lower rooms have heavy ceiling-beams. A room in the western wing on the first floor has an early 18th-century cornice and dado. At the side of the stairs leading to the attics is some original panelling.

The Summer House (Plate 2), at the N.E. angle of the garden, is an irregular square building of brick with a pyramidal roof and a modillioned eaves-cornice. The S.E. wall has a round-headed opening set in plain brick architrave with a cornice; the opening in the S.W. wall has been re-built in recent years. The opening on the N.E. side towards the road has a similar round-headed opening with an eared architrave, flanked by pilasters supporting a cornice and scrolled pediment; above the arch is a tablet with the date 1672. The opening is fitted with panelled doors. The interior is ceiled with a saucer dome with a moulded surround and bay-leaf enrichment, an enriched cornice and foliage-sprays in the spandrels.

Condition—Good.

^{b}(23) HOUSE, No. 32, 100 yards N.W. of (22), is of three storeys with attics; the walls are of cement-rendered brick and the roofs are tiled. It was built late in the 17th or early in the 18th century, but has been much altered. Inside the building, the original staircase (Plate 27) has straight strings, twisted balusters and square newels with moulded pendants.

Condition—Good.

^{b}(24) HOUSES and shops, Nos. 2 and 4, at the corner of Burney Street, are of three storeys with cellars; the walls are of brick and the roofs are tiled. They were built early in the 18th century, but have been much altered. Inside the building the rooms are lined with moulded panelling, with dado-rails and cornices. The staircase has straight strings, turned balusters and square newels.

Condition—Good.

E. side:—

^{b}(25) HOUSES, Nos. 3, 5 and 7, 180 yards S.E. of St. Alfege's Church, are of three storeys with cellars; the walls are of brick and the roofs are covered with tiles and slates. They were built early in the 18th century. The front has brick bands between the storeys and an eaves-cornice. The windows have flat heads and the doorway of No. 3 has an architrave and two console-brackets supporting a cornice and pediment. Inside the building, No. 3 has some original panelled rooms with cornice and dado-rail and an arch with panelled pilasters between the passage and the staircase. The staircase is original and has straight strings, twisted balusters and square newels.

Condition—Good.

MONUMENTS (26 to 47).

The following monuments, unless otherwise described, are of three storeys with attics; the walls are of brick, generally with bands between the storeys, and the roofs are tiled. They were built late in the 17th or early in the 18th century.

Condition—Good or fairly good, unless noted.

STOCKWELL STREET. N.E. side:—

^{b}(26) *Houses* and shops, Nos. 7 and 8, 100 yards S.E. of St. Alfege's Church, are of two storeys with cellars and attics, timber-framed and weather-boarded. The front of No. 8 retains its modillioned eaves-cornice.

^{b}(27) *Houses* and shops, Nos. 9 and 10, N. of (26), are of three storeys. Inside the building, No. 10 has an original staircase with straight strings, turned balusters and square newels with ball-terminals.

^{b}(28) *Houses* and shops, Nos. 11, 12 and 13, N. of (27), retain their modillioned eaves-cornices. Inside the building, No. 11 has the back room lined with bolection-moulded panelling with dado-rail and cornice. The rooms on the first floor have cornices, moulded surrounds to the fireplaces and two-panel doors. The staircase has straight strings, heavy turned balusters and square newels.

CHURCH STREET. E. side:—

^{b}(29) *Houses* and shops, Nos. 4 and 6, opposite St. Alfege's Church, retain their modillioned eaves-cornices. Inside the building, both houses have original staircases, with straight strings, twisted balusters and square newels with turned pendants.

^{b}(30) *Houses* and shops, Nos. 15 and 17, 75 yards N.N.W. of (29), have a modillioned eaves-cornice.

W. side:—

^{b}(31) *House* and shop, No. 3, N. of St. Alfege's Church, is of three storeys and has a modern front. The S. side has a moulded eaves-cornice. Inside the building is some original panelling.

^{b}(32) *House*, No. 18, 30 yards N.N.W. of (31), is of three storeys. Inside the building is some original panelling.

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^{b}(33) *Houses*, Nos. 11 to 14, on the W. side of King William Street, 110 yards E. of St. Alfege's Church, have doorways flanked by panelled pilasters, with console-brackets, cornices and key-blocks. Inside the buildings, some of the rooms have plain panelling with cornices and dado-rails; the openings to the staircases have panelled pilasters and round arches. The staircases have straight strings, turned balusters and square newels.

^{b}(34) *Houses* and shops, Nos. 42–54, on the N.W. side of London Street, 220 yards S.S.W. of St. Alfege's Church, are of two storeys with cellars and attics. The houses form a continuous range with a modillioned eaves-cornice which has been partly renewed. The back has a moulded eaves-cornice. Inside the building, No. 52 has cornices and dados in several rooms, and opening to the staircase is a round arch with panelled pilasters, imposts and key-block. The staircase has straight strings, turned balusters and square newels.

^{b}(35) *Houses*, Nos. 7–17, on the E. side of Royal Hill, 250 yards S. of St. Alfege's Church, are of two storeys with attics. The fronts have been altered or re-built. Inside the building the staircases have straight strings, turned balusters and square newels.

^{b}(36) *Horse and Groom Inn* and house (Plate 6), on the S. side of Blackheath Hill, about 1,020 yards S.S.W. of St. Alfege's Church, is of two storeys with cellars and attics. It was built about the middle of the 17th century and the E. wing added early in the 18th century. The front of the older part has a moulded eaves-cornice. The back is partly timber-framed and weather-boarded. Inside the building, the walls of the cellars are of coursed stone with brickwork above. The staircases have straight strings, turned balusters, square newels and hand-rails moulded on one side only.

^{b}(37) *Yorkshire Grey Inn*, 100 yards W. of (36), is of two storeys with cellars and attics. Inside the building, the staircase has straight strings, heavy turned balusters and square newels.

^{a}(38) *Houses*, Nos. 4 and 5 on the W. side of Deptford Green, 20 yards W. of St. Nicholas' Church, are of two storeys with attics. The front has a moulded eaves-cornice.

Condition—Poor.

^{b}(39) *House*, now club, on the S. side of the Stowage, 110 yards E. of St. Nicholas' Church, is of three storeys. The front is partly covered by a single-storey building, but retains its modillioned eaves-cornice and a small pediment with a lunette in the tympanum.

^{a}(40) *Houses*, Nos. 7 and 9, on the N. side of Albury Street, 250 yards S.W. of St. Nicholas' Church, are of two storeys with cellars and attics and three storeys respectively. The doorway of No. 7 is flanked by panelled pilasters with two scrolled brackets supporting a flat hood. The ground-floor windows have flat arches, but those on the first floor have segmental heads.

^{a}(41) *Houses*, Nos. 13–21, 7 yards E. of (40), are generally similar to (40), No. 17 being of three storeys. Nos. 15, 17 and 19 have plain panelling in the entrance passage and a round arch with panelled pilasters; the staircases have straight strings, turned balusters and square newels.

^{a}(42) *Houses*, Nos. 23–27, E. of (41), are generally similar to the other houses in the street, but are of three storeys and the fronts have been re-built. The doorways have more elaborately carved brackets (Plate 10); those to No. 25 have two cherub-heads (Plate 10) and those to No. 27 have seated cherubs (Plate 10) and mathematical instruments. The staircase in No. 25 has twisted balusters and shaped newels.

^{a}(43) *Houses*, Nos. 29–33, E. of (42) and of two storeys with cellars and attics, are generally similar to the rest, but the upper parts of the fronts of Nos. 29 and 31 and the whole front of No. 33 have been re-built. The doorways are similar to those of (40), that of No. 31 has carved cherub-heads (Plate 10) on the brackets. The staircase of No. 29 has cut strings, twisted balusters and newels in the form of columns.

^{a}(44) *House*, No. 35, E. of (43), is of three storeys with cellars. The front has been re-built, but retains its doorway and hood, similar to those of (40). Inside the building is some moulded panelling and the staircase has straight strings and twisted balusters.

^{a}(45) *Houses*, Nos. 37 and 43, the former E. of (44), are of two storeys with attics and cellars and are generally similar to (40), but the front of No. 37 has been re-built.

For the houses on the S. side of Albury Street see Deptford Borough.

^{a}(46) *House*, and shop, No. 204, on the E. side of High Street, Deptford, 30 yards S. of Wellington Street, is of two storeys with attics. The front has a modillioned eaves-cornice.

^{b}(47) *Bugle Horn Inn*, 40 yards E.S.E. of Charlton Church, is of two storeys with attics; it has been much altered. Inside the building are some chamfered ceiling-beams.

6. HACKNEY.

(O.S. 6in. London, Sheets $^{(a)}$G, $^{(b)}$K.)

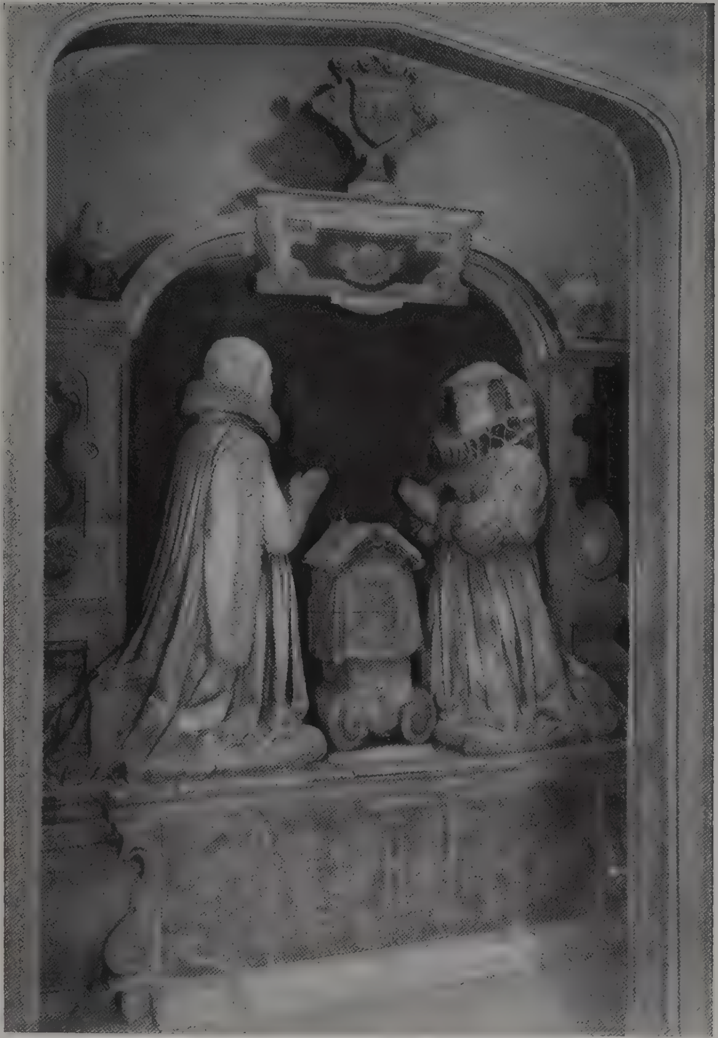
The Borough of Hackney is coterminous with the civil parish of St. John, Hackney. The principal monuments are St. John's Institute and Brooke House.

Ecclesiastical :—

^{b}(1) PARISH CHURCH OF ST. JOHN THE BAPTIST stands to the E. of Mare Street. It was re-built to the N.E. of the former site in 1797, but the tower of the old church, said to have been dedicated to St. Augustine, was left standing. The old church (about 87½ ft. long by 57½ ft. wide) consisted of nave and chancel with coterminous side aisles, a west annexe and a *West Tower* at the end of the S. aisle. The *West Tower* and the remaining fragments of the church walls are of rag-stone rubble with limestone dressings. It was built late in the 15th or early in the 16th century.

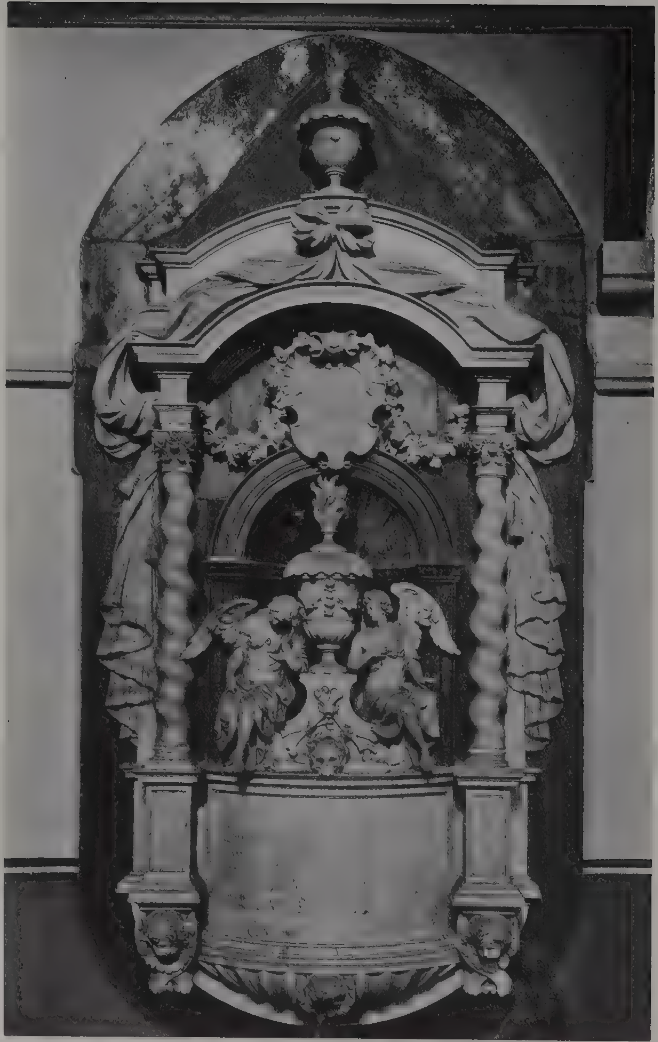
Architectural Description—The *West Tower* (14½ ft. by 15 ft.) is of four stages (Plate 92) with a restored embattled parapet, diagonal buttresses and a S.E. stair-turret. The four-centred tower-arch is of two moulded orders, the outer continuous and the inner resting on round attached shafts with moulded capitals and bases; the arch has a modern filling; the doorway to the stair-turret has hollow-chamfered jambs and four-centred arch; a modern doorway to the stair-turret has been cut through the S. wall; the W. window is of three cinquefoiled ogee lights with vertical tracery in a two-centred head; the ground stage of the tower has an inserted floor, partly of old timbers and dividing it into two storeys. The second stage has a much weathered window with a square external head in the N., S. and W. walls. The third stage has a similar window in the N. and S. walls; in the W. wall is a clock-face set in a much weathered diagonal panel. The bell-chamber has in each wall a window of three trefoiled lights in a four-centred head and all restored externally. The N.E. and N.W. angles of the former church are marked by fragments of rubble walling with modern inscriptions.

Fittings (in modern church, unless otherwise noted)—*Brasses* and *Indents*. Brasses: In N.E. vestibule—against S. wall, of John Lymsey, 1545 (Plate 94), figure of man in armour, of *c.* 1510, fragment of marginal inscription, one roundel with symbol of St. John and two shields-of-arms—(*a*) *an eagle within a border charged with eight cinqfoils a molet for difference* for Lymsey, quartering *two bars gemelles between three rings* for Rickhill, and *a cheveron between three columbines* for Coventry, the whole impaling *a lion holding a battle-axe* for Pickenham; (*b*) the quartered coat of Lymsey as in (*a*); palimpsest on two shields, parts of early 16th-century Flemish brass—part of figure of St. John the Baptist with diapered background, canopy work, etc.; indents of figure of woman, inscription-plate and two shields. See also monuments (1, 3 and 4). Indents: In old churchyard—E. of tower, (1) of two rectangular plates; (2) of figures of man in armour and wife in pedimental head-dress, two groups of children, four shields, marginal inscription with roundels at angles, *c.* 1530; (3) of large figure, much worn. *Door*: In doorway of turret-staircase of old tower—of nail-studded battens with strap hinges, probably early 16th century. *Monuments* and *Floor-slabs*—Monuments: In N.E. vestibule—against S. wall, (1) of Christopher Urswyk, 1521–2, Dean of Windsor and Rector of Hackney, combined altar-tomb and easter-sepulchre (Plate 94) with recessed canopy of freestone; altar-tomb with moulded slab, front divided into three square cusped panels enclosing shields, two with the word MIA (Misericordia) and one with the arms of Urswyk—*on a bend three lozenges each charged with a saltire;* on altar-tomb brass of priest in quire vestments with doctor's cap, above, label with the word Misericordia and defaced shield-of-arms; recessed four-centred canopy with panelled reveals, horizontal cornices, cresting of Tudor flowers and octagonal attached shafts on jambs, on cornice three shields as on altar-tomb below; at back of recess, brass plate with inscription and date 1521 and incised inscription with date 1519; on wall above, (2) of David Doulven, 1633, Bishop of Bangor, alabaster and white marble wall-monument (Plate 94) with bust of bishop in skull-cap, lawn sleeves, etc., in arched recess, flanked by pilasters supporting cornice and broken segmental pediment and cartouche-of-arms, at sides reclining figures of angels; further E., (3) of Arthur Dericote, 1562, with Marie, Eme, Margaret and Jone, his four wives, small tablet (Plate 94) with brass of man in armour and four wives in pedimental head-dresses, two sons and rhyming inscription; (4) of Hugh Johnson, 1618–19, vicar of Hackney, small stone tablet with round head and brass of man in pulpit and two inscription-plates. Under staircase—(5) of Henry Banister, 1628, and Anne, his wife, 1632–3, upper part of wall-monument (Plate 93), of alabaster and black marble, with shallow recess and kneeling figures of man and wife at prayer-desk, side-brackets supporting skulls, cornice with tablet and shield-of-arms. In N.W. vestibule, (6) of Lucye, daughter of Henrye Earl of Worcester and wife of John Nevill, Lord Latimer, 1582–3, modern reconstructed altar-tomb (Plate 95) incorporating effigy, heraldry, inscriptions, kneeling figure and fragments of original monument; alabaster effigy (Plate 123) in French cap, fur-lined gown with deep collar and jewelled clasp, feet on lion; on S. side, headless kneeling figure of daughter; two achievements and four shields-of-arms showing the marriages of the four daughters; on E. wall, (7) to Richard Hallily, 1605–6, and Margarett (Leatham) his wife, alabaster and black marble tablet, with round-headed panel, festoons of fruit at sides and cornice; on S. wall, (8) of Thomas Wood, 1649, and Susann his wife, 1650, white marble tablet (Plate 95) with relief of man and woman standing at prayer-desk, children kneeling behind, including Thomas Wood, Bishop of Lichfield, drapery, side-pilasters, scrolls, broken pediment and blank cartouche. In S.W. vestibule—on E. wall, (9) to Richard de Beauvoir, 1708, and Mary his wife, 1722, and Richard their son, 1722, white marble tablet with scrolls, foliage, cherub-heads and shield-of-arms; on N. wall, (10) to Benjamin Dod, 1706, and Mary Craddock his sister, white marble tablet with drapery, cherub-heads and cartouche-of-arms. In N.E. and S.E. vestibules—(11) various fragments, cherub-heads, achievements and shields-of-arms from various monuments, late 17th and early 18th-century, also mutilated kneeling figures of man and woman, early 17th-century. In old tower—(12) to Captain Robert Deane, 1699–1700, Mary, 1696–7, and Katherine, 1698, his daughters, large table-tomb, with black



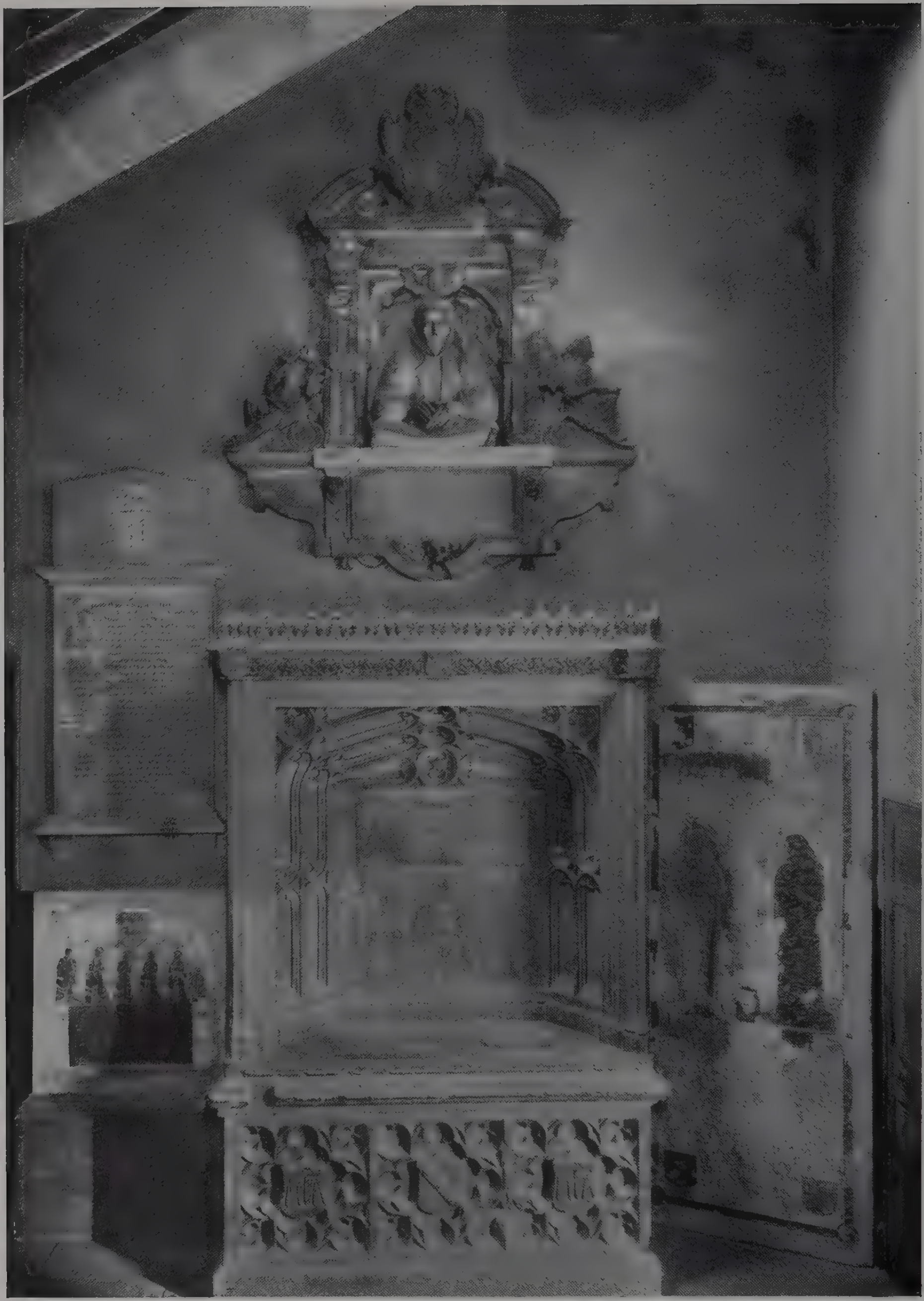
HACKNEY: (1) PARISH CHURCH OF ST. JOHN THE BAPTIST.

Monument (5) of Henry Banister, 1628, and Anne, his wife, 1632–3.



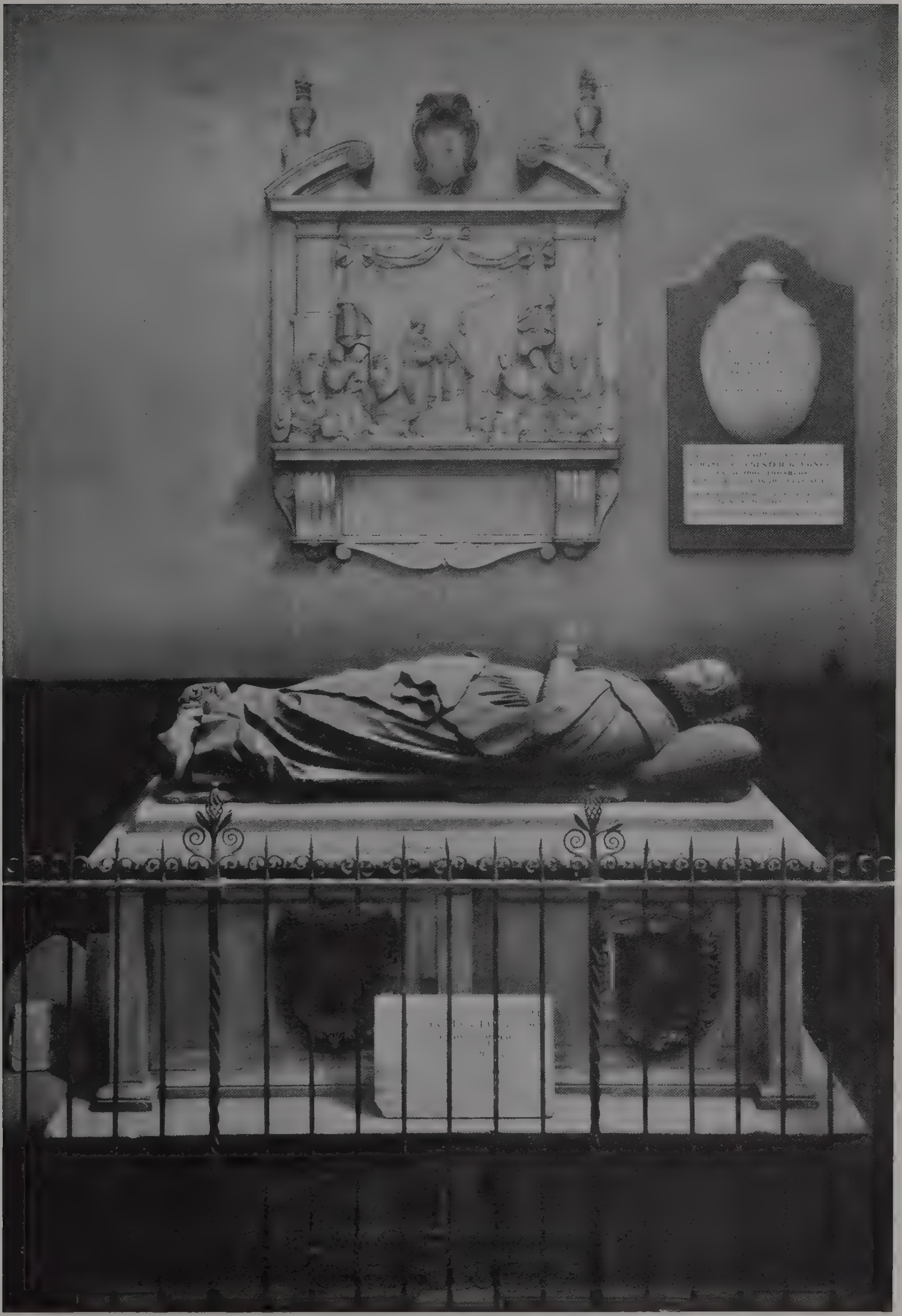
POPLAR: (2) PARISH CHURCH OF ST. MARY, BROMLEY.

Monument (4) to Sir John Roberts, Bart., 1692.



HACKNEY: (1) PARISH CHURCH OF ST. JOHN.

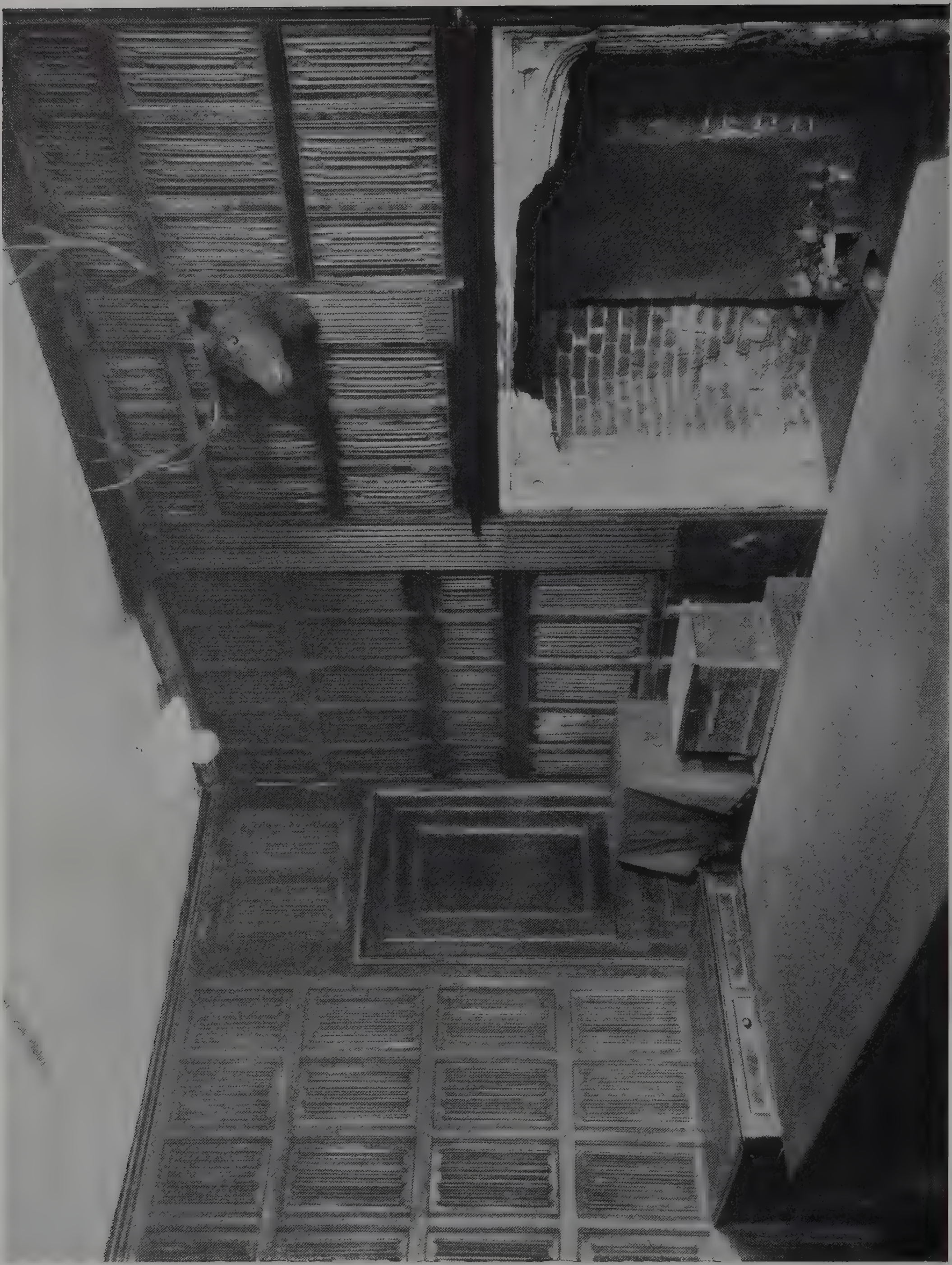
Monuments (1) to Christopher Urswyk, 1521–2, and (2) of David Doulven, 1633, Bishop of Bangor, with brass and indents.



HACKNEY: (1) PARISH CHURCH OF ST. JOHN.

Monument (6) of Lucye, wife of John Nevill, Lord Latimer, 1582–3, and above, monument (8) of Thomas Wood, 1649, and Susann his wife.

PLATE 96.



HACKNEY: (2) ST. JOHN'S INSTITUTE, early 16th-century.

N. room in W. wing.

marble slab, moulded angles, panels at sides and achievement-of-arms on slab. In old churchyard—on site of church, (13) to Henry Rowe, 1670, who married Warwicke (Staverton), table-tomb with moulded slab and panelled base, achievement-of-arms at S. end. Against E. wall of tower, (14) to Thomas Trench, 1699, and Rebekah, Elizabeth wife of John Farrington, 1725, and Thomas his children with achievement-of-arms, moulded slab to table-tomb. Against N. wall of churchyard, (15) to Edward Holt, 1705, headstone with skull. Floor-slabs: In churchyard—on site of old church, (1) to . . . Johnston (?), with defaced achievement-of-arms, early 18th-century; (2) to Thomas Blackall and others, with defaced achievement-of-arms, early 18th-century; (3) to Sir Thomas Playre, Jun., 1685–6, and Joyce his wife, 1686, with achievement-of-arms; (4) to John Stocke, early 18th-century; (5) to George . . ., 166–, and another, 169–. *Plate:* includes two large mid 17th-century flagons given by Sir George Vyner, Bart., bearing his shield-of-arms; two cups and cover-patens of 1637 inscribed on base "Hackney"; stand-paten of 1663 with inscription and date 1664; dish of 1671, given in that year by Mrs. Katherine Cheney and a seal-topped spoon of 1641 (?) inscribed "St. John Hackney." *Miscellanea:* In modern church—in N.E. vestibule, fragments from the Rowe chapel in the old church, now stored in crates.

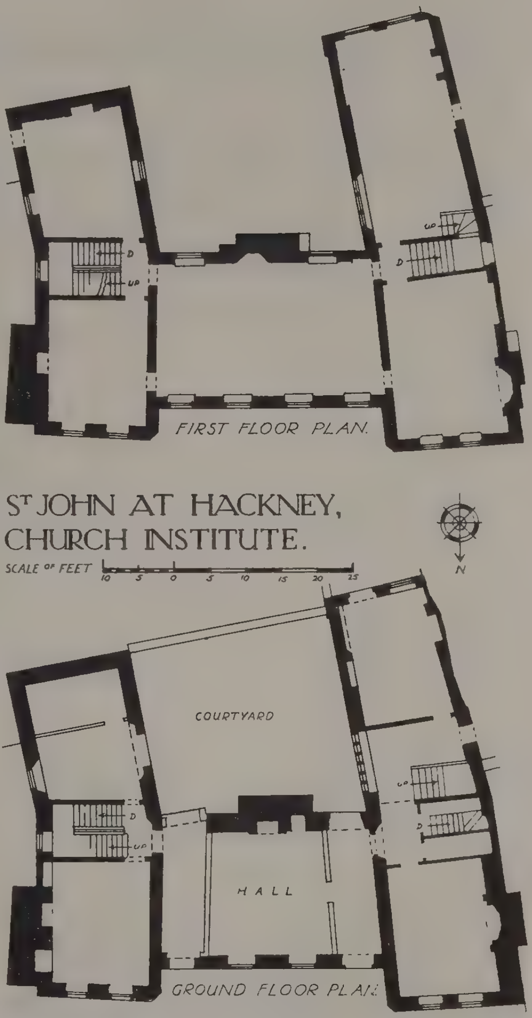
Condition—Of old tower—stonework, much decayed.

Secular:—

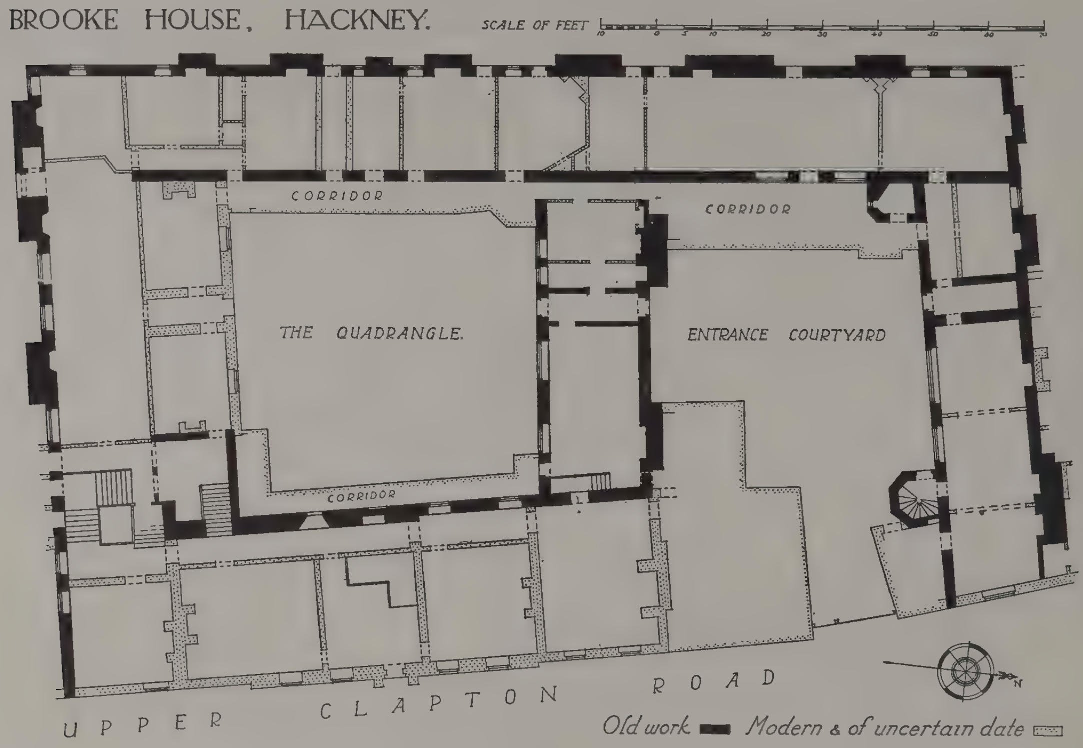
[b] (2) St. John's Institute, house, at the W. end of High Street, Homerton, on the S. side of the road, is of two storeys with attics and cellars; the walls are of brick and the roofs are tiled. It was built in the first half of the 16th century on an H-shaped plan with the Hall in the main block and cross-wings at the E. and W. ends. The courtyard on the S. of the main block has now been closed in by a modern building, and there are other modern additions at the S.E. angle of the E. wing and the S.W. end of the W. wing.

The house is interesting as a fairly complete example of its period, containing a considerable amount of original panelling and other fittings.

The Elevations are of red brick, partly rendered in cement. The N. wall of the Hall-block has been re-built or re-faced from just above the ground-level; at the N. end of the W. wing is some black brick diapering. Late 17th-century windows have been inserted and the openings dressed with rubbed brick. The S. side of the Hall-block has an original chimney-stack. In the E. wall of the W. wing is a large original window of six transomed lights in a square head with a moulded oak frame. The S. end of the same wing has a doorway and windows of c. 1700. The E. side of the E. wing has a large chimney-stack now rendered in cement.



Interior—The Hall is now divided by modern partitions; the middle division is lined with 18th-century panelling. The 'screens' were probably at the W. end and the N. doorway leading to them has an original door; the doorway in the W. wall is original and has moulded jambs and four-centred head. The fireplace in the S. wall has some late 17th-century Dutch tiles. The staircase, in the E. wing, is of *c.* 1700 and has moulded rails and turned balusters; the remainder of the wing has been modernised, but in the basement are two original brick recesses with four-centred heads, one partly cut away. The N. room in the W. wing (Plate 96) is lined with two types of original 'linen-fold' panelling, re-arranged with the addition of fluted



pilasters late in the 16th century; the original fireplace is of stone with moulded jambs and four-centred arch in a square head, with shields in the spandrels and traceried panels as stops on the jambs. Further S. is a 17th-century staircase to the basement and adjoining it the modern main staircase incorporating mid 17th-century turned balusters; the staircase-lobby has exposed ceiling-beams and joists; in the basement are four original recesses with four-centred heads. On the first floor, the room above the Hall (Plate 97) is lined with 16th-century panelling, and above the modern fireplace are ten panels carved with fleurs-de-lis radiating from a central rose; in the E. wall is a blocked doorway. The N. room in the W. wing is lined with late 16th or early 17th-century panelling, with fluted pilasters above and beside the fireplace; the stone fireplace itself is original and has stop-moulded jambs and four-centred arch in a square head, with foliage and shields painted with modern arms in the spandrels; the doorway is original and has moulded jambs and four-centred arch in a square head. The walls of the adjoining landing have remains of early 17th-century painted strapwork gryphons flanking the doors. The S. room (Plate 97), in this wing, is lined with early 17th-century panelling; leading up from the N.W. corner is a small mid 17th-century staircase with turned balusters. The roofs have tie-beams with diagonal struts to the collars and wind-braces; the gables have been hipped back, probably early in the 18th century.

The garden-wall, running N. from the N.W. angle of the house, is of 16th-century date and of red brick with some diapering in black brick.

Condition—Good.

[a](3) BROOKE HOUSE, on the E. side of Upper Clapton Road, is of two storeys, partly with attics and basement; the walls are of brick and the roofs are tiled. The house was built, on a double-courtyard plan, late in the 16th century. A small wing formerly projecting from the S.E. angle has been pulled down in recent years. Towards the end of the 18th century the E. range, with the exception of the base of the walls, was re-built and an additional floor inserted. The building has various modern additions and has been extensively altered internally.

The house is mainly interesting from its plan; it retains an enriched plaster ceiling, but the original panelling has been removed.

The E. front has no ancient features. The N. side has an original chimney-stack, but otherwise has been re-faced or covered by modern work. The S. front has modern facing, but retains a lead rain-water head with the arms and crest of Greville Lord Brooke and the date 1650. The W. front (Plate 4) has modern openings and the chimney-stacks, except the two northernmost, have been re-built; there is a moulded string-course between the storeys. The northern or entrance-courtyard (Plate 98) has, in the N. angles, two original semi-octagonal turrets, one containing a staircase; on the N. side, at the first-floor level, are two square bay-windows of the 17th century, one with eight and the other with three transomed lights; they are carried on carved brackets and have moulded wooden frames and mullions. The W. side of the same courtyard has two similar windows, each of eight lights. The S. side is partly hidden by modern additions, but has two original chimney-stacks and a blocked doorway to the E. of them. The N. side of the southern courtyard has an original doorway with a four-centred head and moulded label; further E. are two 17th-century windows, of four and three transomed lights respectively, with chamfered mullions and moulded labels. The lower part of the E. side is original and has a chamfered plinth, now within the modern corridor. In the S.E. angle of the courtyard is a rectangular staircase-wing, formerly projecting but now partly hidden by a modern addition on the W. side.

Interior—The range between the two courtyards, now the kitchen-wing, has on the first floor an original fireplace, with moulded jambs and four-centred arch of stone. The staircase, at the E. end of the S. range, is a late 17th-century insertion and has moulded strings and turned balusters; leading from the staircase are two original doorways with moulded frames and shaped stops. The upper floor of the W. range of the southern courtyard was formerly the Long Gallery, but has now been cut up into rooms; the greater part of the original plaster ceiling (Plate 23) remains; it is divided by moulded ribs into square, round and shaped panels, the main panels enclosing achievements-of-arms alternating with crests; the crests, a swan, eagle, stag and gryphon, are probably of Henry Carey, 1st Lord Hunsdon, and Anne (Morgan) his wife; the arms have been obliterated by whitewash, but are encircled by the garter and have ram and gryphon supporters and a swan as crest. The roofs are of the queen-post and collar-beam type with wind-braced purlins.

Condition—Good.

MONUMENTS (4–13).

The following monuments, unless otherwise described, are of late 17th or early 18th-century date, and of two storeys with attics; the walls are of brick and the roofs are tiled.

Condition—Good or fairly good, unless noted.

^{b}(4) *House*, No. 1A Hackney Churchyard, 20 yards S. of the tower of the old church, is of three storeys. The N. front has brick bands between the storeys and a modillioned eaves-cornice of wood.

^{b}(5) *Eagle House*, at the angle of Homerton Row and High Street, 50 yards E. of (2), is of two storeys with attics and cellars. The W. front is symmetrically designed and has square-headed windows, a brick band between the storeys and a modillioned eaves-cornice of wood; the doorway is flanked by Doric pilasters, supporting an entablature with a modern cornice. Inside the building, several rooms have original panelling and cornices. Across the entrance-hall is a keyed archway, springing from panelled pilasters.

^{b}(6) *Spurstowe Almshouses*, on the W. side of the Grove, 430 yards S.S.W. of St. John's Church, were re-built in 1819, but re-set on the front is a stone tablet recording the foundation by William Spurstowe, D.D., vicar of Hackney, who built the six almshouses in 1666; they were " established " by Henry Spurstowe in 1667 and the tablet put up by his son Henry in 1689; above is a cartouche-of-arms and crest.

^{b}(7) *New Lansdowne Club*, house, No. 195, on the W. side of Mare Street, 1000 yards S. of St. John's Church, is of three storeys with cellars; the roofs are covered with slates. The W. front has a brick band between the lower storeys and a modern parapet. Inside the building, the ground-floor rooms have original bolection-moulded panelling. The staircase has original moulded strings, but the rails and balusters are modern except those of the top flight; the staircase to the basement is original and has moulded string and rail and turned balusters. The basement is barrel-vaulted in brick.

^{b}(8) *House*, two tenements, on the W. side of Miller's Yard, Tudor Road, has roofs covered with slates. The E. front has a brick band between the storeys and retains some of the original window-frames; the doorway has a cornice and small pediment carried on carved brackets and the jambs have panelled pilasters.

Condition—Poor.

^{b}(9) *House*, No. 149 Mare Street, but on the N. side of Exmouth Place, is partly of plastered timber-framing.

Condition—Poor.

^{a}(10) *Houses*, Nos. 183–185, on the W. side of Lower Clapton Road, 50 yards S. of Clapton Pond, are of three storeys. The building dates from the 17th century, but was re-fronted early in the 18th century. The E. front has brick bands between the storeys and a modern parapet; the windows have rubbed-brick dressings.

[a](11) *Bishop Wood's Almshouses*, N.E. of Clapton Pond, were founded by Thomas Wood, Bishop of Lichfield (1671–1692), for ten old women. They form a range of six one-storeyed tenements with projecting wings at each end, each containing two tenements. The doors have flush frames and the windows solid frames and mullions forming three lights, with lead glazing. In the angle between the main range and the N. wing is a modern chapel.

[a](12) *House*, No. 30, on the E. side of Upper Clapton Road, opposite the N. end of (3), is of L-shaped plan and of three storeys. The W. front has windows with rubbed-brick dressings and a central doorway with moulded architrave and a flat hood carried on carved brackets.

Condition—Poor.

[a](13) *Houses*, Nos. 13 to 21, on the W. side of Upper Clapton Road, immediately N. of (3), are partly of plastered timber-framing and date from the 17th century. The E. side of the southernmost house was re-fronted in brick *c*. 1700. There are two original plastered gables at the back.

7. LEWISHAM.

(O.S. 6 in. London, Sheets [(a)]P, [(b)]S, [(c)]T.)

The Borough of Lewisham includes the civil parishes of Lewisham and Lee. The principal monuments are Lewisham Vicarage, Colfe's Almshouses, the chapel of Boone's Almshouses and the house now called Spencer House and Perceval House.

Ecclesiastical :—

[a](1) PARISH CHURCH OF ST. MARY THE VIRGIN, on the W. side of the High Street, was re-built in 1775–7 with the exception of the *West Tower*, which is of late 15th-century date except the 18th-century top stage; the walls are of ragstone and flint with freestone dressings.

Architectural Description—The *West Tower* (14 ft. by 11½ ft.) is of four stages (Plate 99) with diagonal buttresses at the western angles, a chamfered plinth and a stair-turret at the S.E. angle. It is of late 15th-century date except for the topmost stage, which is of the 18th-century. The two-centred tower-arch is of three moulded orders, the two outer continuous, the inner resting on attached shafts with moulded capitals and bases. In the S. wall is the doorway to the stair-turret with moulded jambs and four-centred arch. The W. window is modern except the jambs and four-centred arch; below is the W. doorway, also modern except for the internal splays and four-centred arch. The decayed stones of the former W. doorway are built up in the Vicarage garden. In the W. wall of the second stage is a much restored single-light window with moulded jambs and three-centred arch under a square moulded label. The N., S. and W. walls of the third stage have each a window of two four-centred lights in a four-centred head with a moulded label; all have been much restored and those in the N. and S. walls are blocked.

The floor of the third stage has original beams and joists.

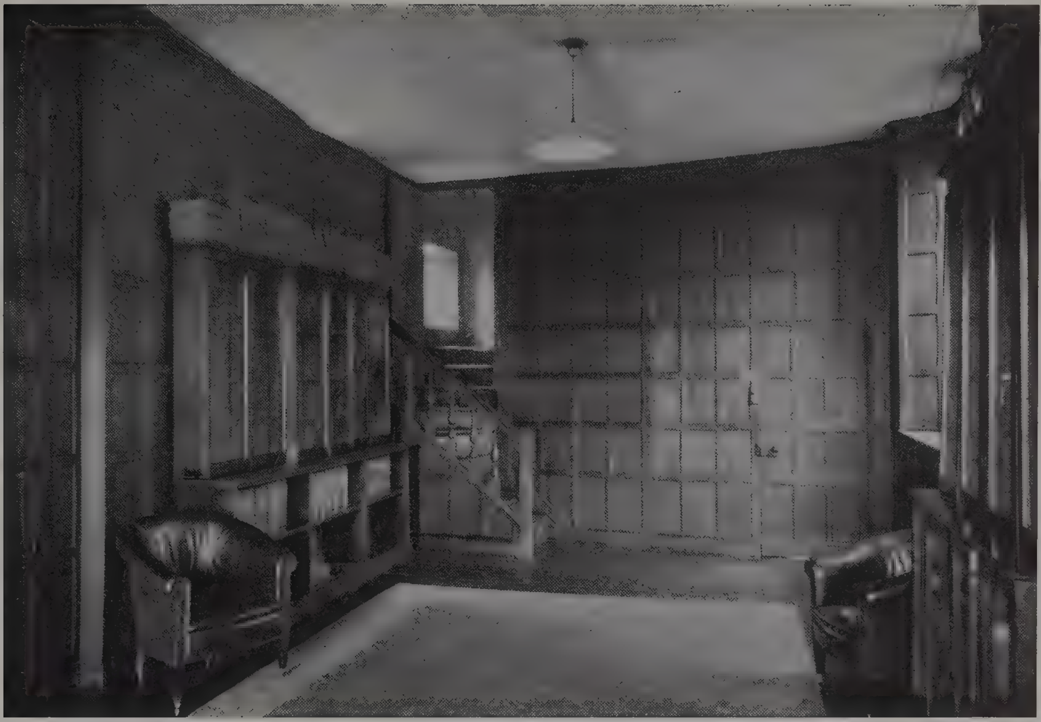
Fittings—*Brass:* In nave—on N. wall, to George Hatteclyff, 1514, inscription only. *Chairs:* In chancel—two with richly carved backs turned legs and shaped framing, possibly late 17th-century; in vestry—similar chair, late 17th-century. *Monuments:* In nave—on N. wall, (1) to Margaret, wife successively of Jasper Valentine and Abraham Colfe, 1643–4, plain tablet. In churchyard—on S. wall of church, (2) to Abraham Colf, minister of the parish, 1657, plain stone tablet; S. of chancel, (3) to Mary Lucas, 1698, and John Lucas, 1702, table-tomb; S. of nave, headstones with skulls, cross bones, etc.; (4) to Richard Evens, [1707]; (5) to Elizabeth, daughter of Richard Evens, 1710–11. *Plate* (Plate 19): includes two flagons of 1646 given in 1686, and a cup of 1684 and paten of 1685 both given in 1686.

Condition—Good, re-built.

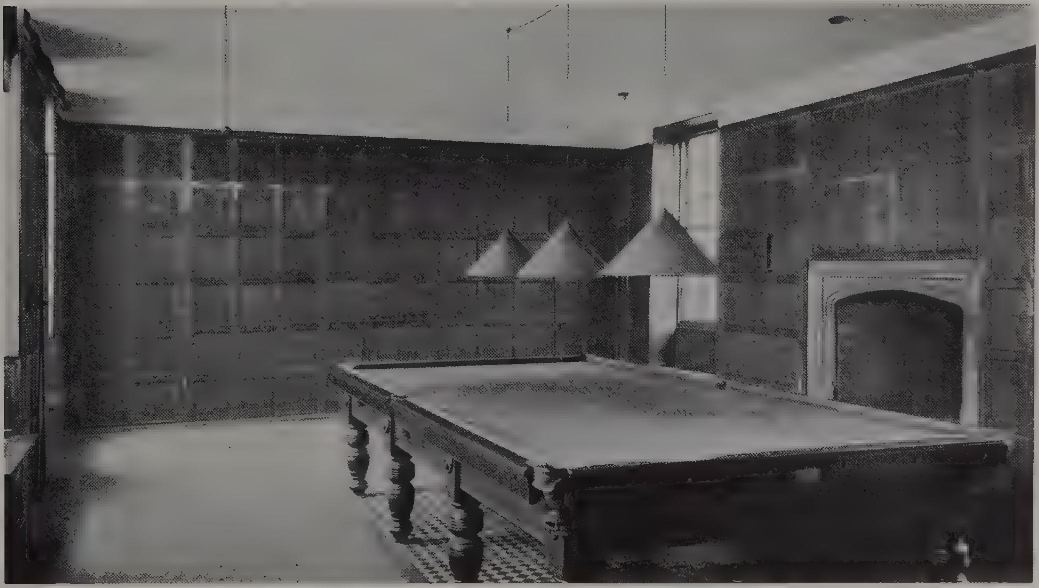
[a](2) PARISH CHURCH OF ST. MARGARET, LEE, stands in Lee Lane. The church was entirely re-built in 1839-41 on the opposite side of the road from the old building, of which only the lower part of the *West Tower* remains. The walls of the tower are of ragstone and flint rubble rendered in cement and repaired with brick and with limestone dressings. It was built probably in the 15th century.

Architectural Description—The *West Tower* (7½ ft. by 10¾ ft.) is ruined and heavily covered with ivy; only the ground and part of the second stage remain, the latter covered by a lean-to roof. There are traces on the E. face of the junction of an aisleless nave and the tower has diagonal buttresses at the western angles. The tower-arch in the E. wall is four-centred and of two chamfered orders continued down the responds; it has been much repaired with brick and has a modern brick blocking. In the S. wall is a modern opening and in the W. wall is a blocked window; the N. and S. walls have each a blocked window with a three-centred rear-arch.

Fittings—In modern church—*Brasses:* In N. aisle—on N. wall, (1) to Nicholas Ansley, 1593, sergeant of the cellar to Queen Elizabeth, kneeling figure in plate armour with ruff and sword with panelled prayer-desk in front, all set in a stone tablet with side pilasters and round arch having a

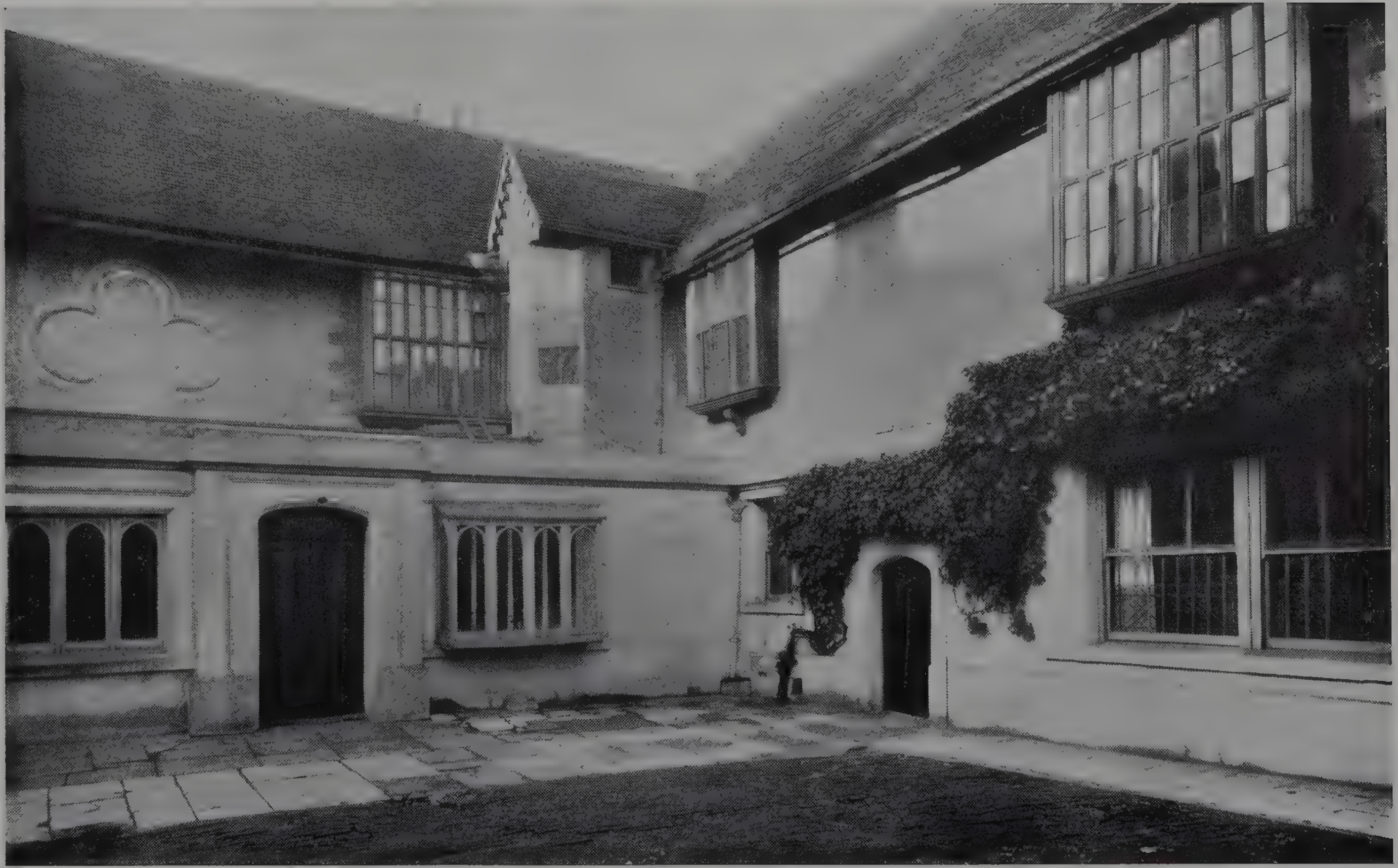


S. room in W. wing, 1st floor.



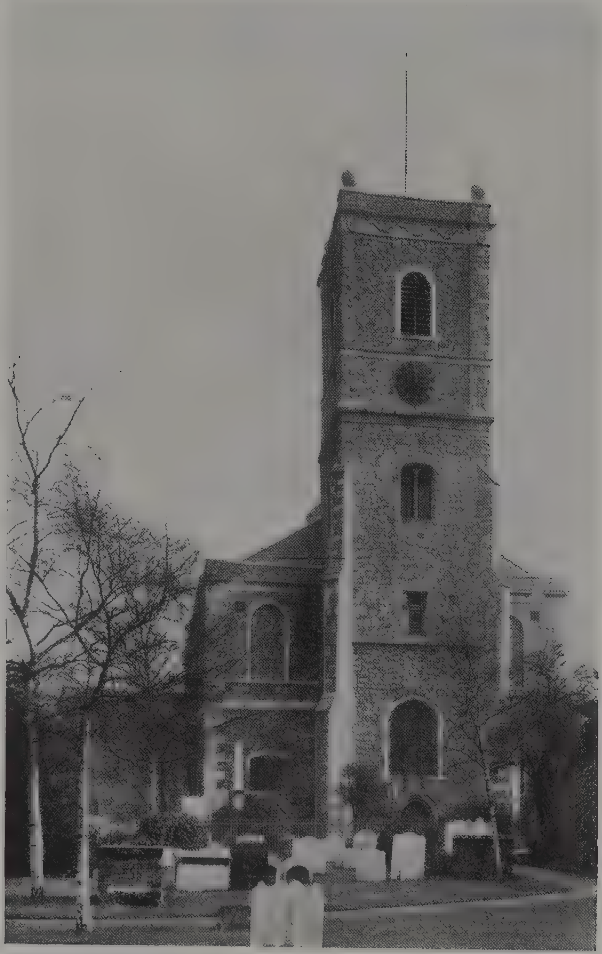
Room over Hall.

HACKNEY: (2) ST. JOHN'S INSTITUTE, early 16th-century.



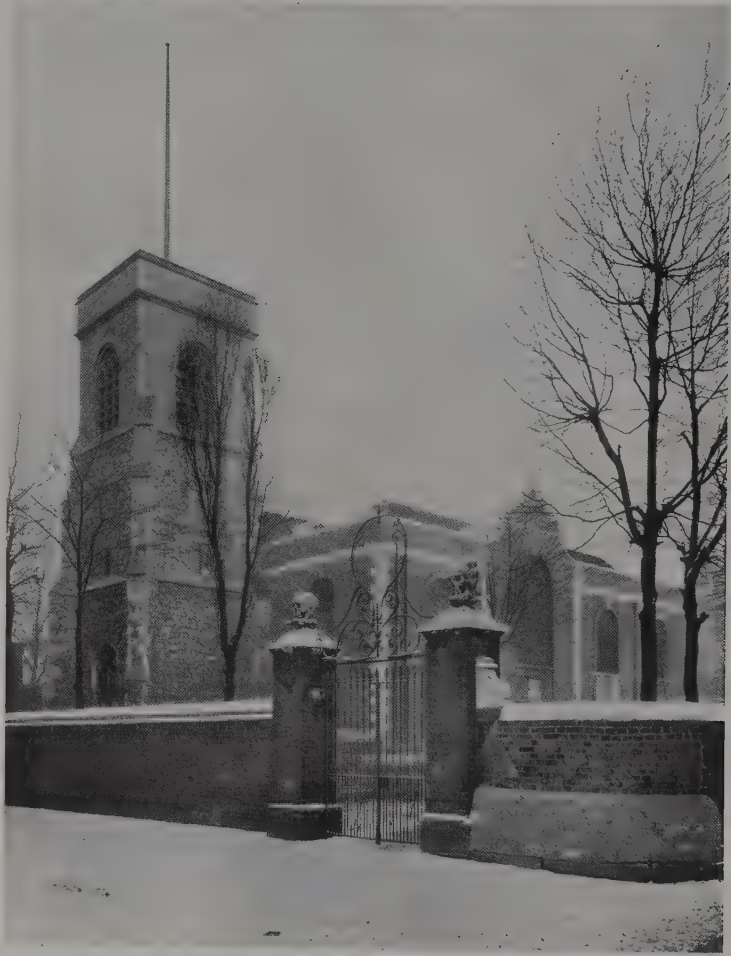
HACKNEY: (3) BROOKE HOUSE, late 16th-century.

N. Courtyard.



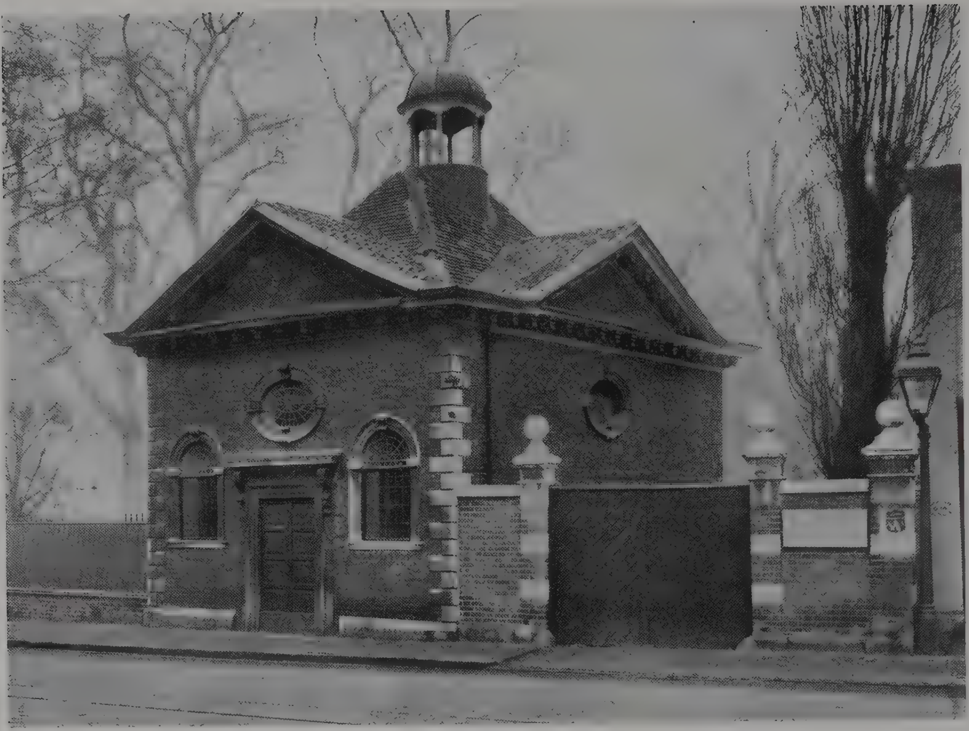
LEWISHAM: (1) ST. MARY, LEWISHAM.

W. Tower 15th-century and later.

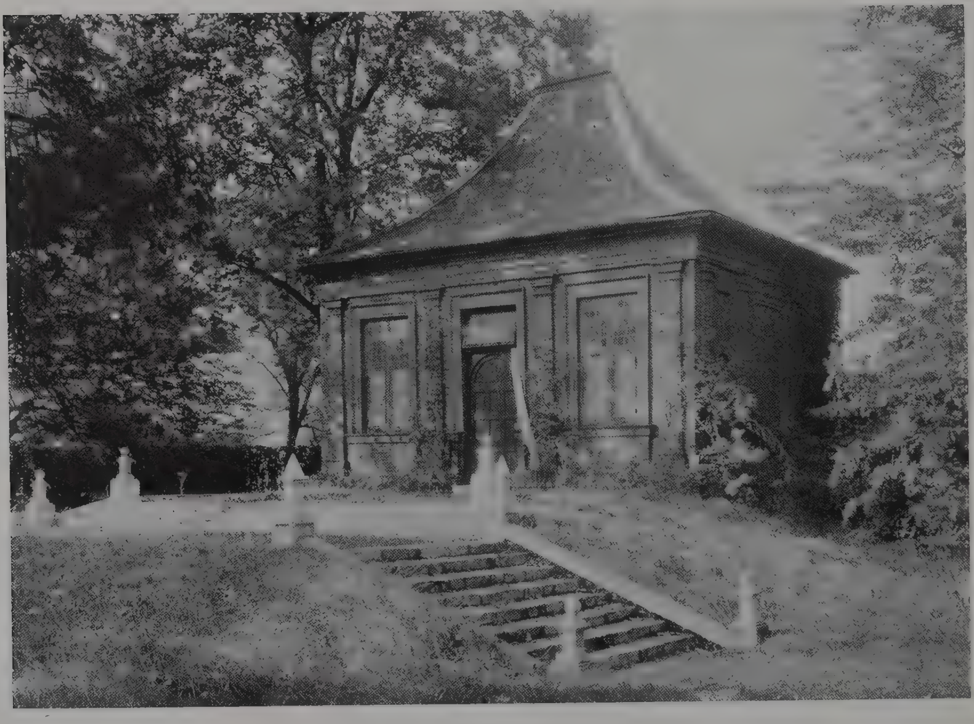


GREENWICH: (2) ST. NICHOLAS, DEPTFORD.

Exterior, from the S.W., 15th-century and late 17th-century.



LEWISHAM: (4) BOONE'S CHAPEL, *c.* 1680–3.
Exterior from the S.E.



GREENWICH: (9) CHARLTON HOUSE.
Garden House, 17th-century, first half.

fluted and reeded border and straps; above is a plate with achievement-of-arms of Annesley; on E. wall, (2) of Isabell (Hatteclyf) wife of Nicholas Annesley, 1582, figure of woman with French cap, ruff, etc.; palimpsest on back of inscription, the lion of St. Mark, inscription now on N. wall; (3) of Elizabeth Couhyll, 1513, figure of woman with pedimental head-dress and long girdle; (4) to [Henry] Byrde, 1545, gentleman of the bed-chamber, inscription only. *Monuments:* On old tower—on E. face, (1) to Bryan Anslye, 1604, and Awdry (Tirrell) his wife, 1591, plain tablet erected by Cordell Hervey his daughter; other parts perhaps of same monument are now fixed at E. end of N. aisle of modern church and include a cartouche-of-arms and a kneeling figure of a son in civil dress. In old churchyard, E. of tower, (2) to Abraham Sherman, M.A., 1654, minister of the parish, table-tomb with modern sides. *Plate* (Plate 19): includes flagon of 1673, given by Christopher Boone in the same year and with his arms; Elizabethan cup and cover-paten, given by Nicholas Annesley in 1593 and with his arms; large stand-paten probably of 1700 and a dish probably of 1704.

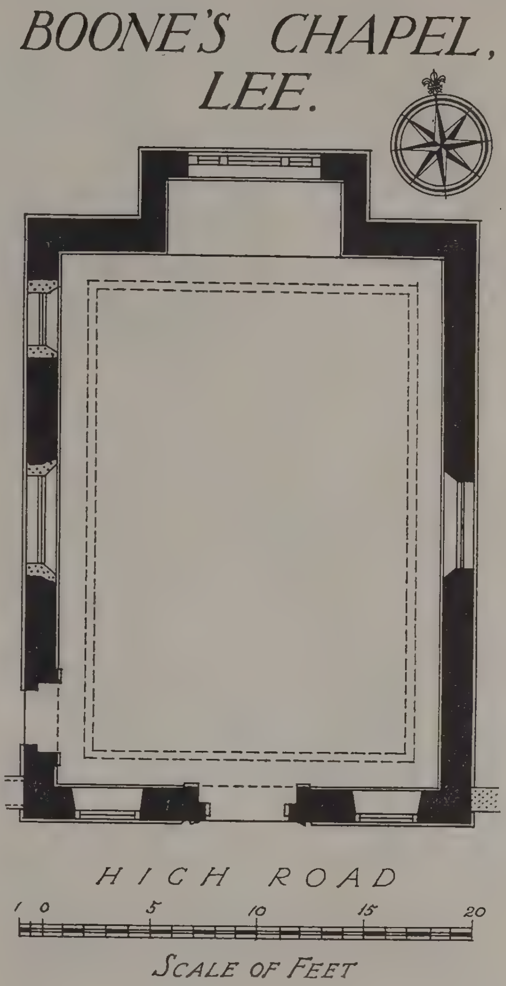
Condition—Of tower, bad and overgrown with ivy.

[a](3) CHURCH OF THE ASCENSION stands on the E. side of Dartmouth Row, about 1 mile N.N.E. of St. Mary's Church, Lewisham. The walls are probably of brick, but are mainly plastered externally; the roofs are covered with slates. The chapel was founded by Mrs. Susannah Graham, late in the 17th century but before 1695. The only part of this building which appears to survive is the apse and a short bay to the W. of it, which may belong to the original structure. The nave was built about 1834.

Architectural Description—The *Apse* is covered by a plastered semi-dome and has a square-headed window at each side; a third window, in the middle, is now blocked. The walls, internally, have modern decoration and the semi-dome is coffered with a plaster enrichment in each panel. Between the apse and the chancel are two fluted Corinthian columns with pilasters as responds and supporting entablatures over the side openings; the middle opening has a round arch with three cherub-heads on the key-block. The chancel, forming the adjoining bay on the W., has a segmental plaster ceiling, but the other features are modern.

Fittings—*Plate:* includes a cup of 1655, and a foreign 17th-century spoon with a figure of St. Paul on the handle and a shield and lozenge-of-arms on the bowl.

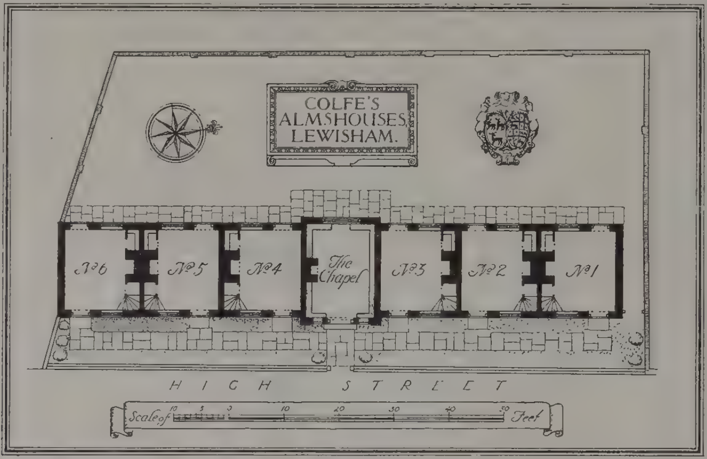
Condition—Good.



[a](4) BOONE'S CHAPEL (Plate 100), now a reading room, was formerly the chapel of the almshouses founded *c.* 1680–3 by Christopher Boone and Mary his wife. The almshouses were demolished in 1877. The walls are of brick with stone dressings and the roofs are tiled.

The chapel is an interesting example of its period.

The elevations are of red brick with rusticated stone quoins, and three faces are finished with a modillioned eaves-cornice and pediment. The main roof is hipped and supports a round timber cupola with six small columns and as many segmental arches; it is finished with a cornice and lead-covered dome. The S. front has a square-headed doorway with architrave, pilaster-strips and console-brackets supporting a cornice; the door is of two leaves, each with four raised panels externally and three internally. Flanking the


COLFE'S ALMSHOUSES, LEWISHAM.
No 6
No 5
No 4
The Chapel
No 3
No 2
No 1
HIGH STREET
Scale of 10 5 0 10 20 30 40 50 Feet

doorway are two round-headed windows, with moulded architraves and plain imposts and scrolled key-blocks; above the doorway is an oval window with moulded architrave and four scrolled key-blocks. The W. elevation has a doorway with a plain architrave; higher up are three oval windows similar to that in the W. front, but two of them are modern. The E. elevation is similar to the W., but with a single central oval window only. The N. elevation has a central projection with rusticated quoins and a wooden cornice; the window has a wooden frame with two mullions and a transom; the middle light is wider than the others and has a round head rising above the transom, and a scrolled key-block.

The interior has a plain flat ceiling with a deep coved cornice round the walls and modelled cherub-heads in the angles. The recess has an elliptical arched ceiling (Plate 23) with conventional foliage in the spandrels above the arch and with five moulded panels on the reveals and soffit; these panels are filled with foliage-sprays and three have cherub-heads in addition. The walls are panelled to more than half their height and finished with a moulded cornice. On either side the S. doorway are large panels with capping and plinth.

Condition—Good.

Secular :—

[a](5) Colfe's Almshouses, on the W. side of the High Street, 140 yards S. of Lewisham Parish Church, are of one storey with attics; the walls are of brick and the roofs are tiled. The almshouses were built in 1664–6 and were restored in 1907. They form a long rectangular block with a slightly projecting cross-wing containing the chapel, in the middle, and three tenements on either side of it. The *East Elevation* (Plate 171) has rusticated quoins of brick and a brick band above the ground-floor windows; the cross-wing is carried up above the eaves and has four oval panels, two to each storey; the doorway has a semi-circular keyed arch of wood set in a square head; above this is an enriched panel with inscription surmounted by a cartouche with the arms of the Leathersellers' Company and Colfe. The inscription reads "Ano. decimo sexto Caroli 2 anoq. dm. 1664. The gift of Mr. Abraham Colfe, late vicar of this Parish whereof the Company of Leathersellers in London are according to the desire of his will by Act of Parliment appointed Governors and by the said Company the same gift is enlarged." The windows generally have original solid frames and the tenement-doors are ledged and braced. The *West Elevation* has a large three-light window in the cross-wing, with transoms to the side lights and a round head to the middle light. The roofs are all hipped.

Condition—Good.

[a](6) The Vicarage, at the corner of Ladywell Road and High Street, 120 yards N.E. of Lewisham Parish Church, is of two storeys with basement and attics. The walls are of brick and the roofs are tiled. The house was built on an almost square plan *c.* 1692–3, and has modern additions on the N. and W. The *South Front* (Plate 1) is symmetrical and has a brick band between the storeys and a modillioned eaves-cornice; there are four windows on the ground and five on the first floor, all with solid frames, mullion and transom; the doorway in the middle has a moulded architrave and cornice and a pedimented hood supported on two carved brackets. The *Back Elevation* has a coved eaves-cornice and two original windows. Inside the building the original staircase has moulded strings and hand-rail and turned and twisted balusters; the back staircase has turned balusters also original. The Dining Room and Inner Hall on the ground floor are

panelled throughout, and between the Hall and staircase is a panelled elliptical arch with moulded architrave, resting on panelled pilasters. Other rooms on the first floor are partly panelled and the staircase has a panelled dado.

Condition—Good.

[a](7) PENTLAND HOUSE, on the S. side of Old Road, about 660 yards S. of St. Margaret's, Lee, is of two storeys with cellars and attics; the walls are of cement-rendered brick and the roofs are tiled. It was built, probably, early in the 18th century and has later additions on the E. and W. The N. front has moulded bands between the storeys and below the cornice, which is moulded and coved. The back elevation (Plate 1) is similar, but the eaves-cornice is incomplete.

Inside the building the staircase on the W. side of the house has square newels, straight moulded strings and hand-rails; the space between is filled with raised panelling; the stairs, from the second floor to the attic, have turned balusters and newels with ball-terminals. The main staircase has moulded strings and hand-rails and square newels surmounted by fluted vases of fruit and flowers, perhaps brought from elsewhere and of late 17th-century date. The N.W. room, on the first floor, has an enriched plaster ceiling (Plate 23) with a large central panel having half-round projections at the ends and surrounded by a moulded band with modelled fruit and flowers; in the spandrels are acanthus-scrolls.

Condition—Good.

[a](8) HOUSE, now divided and called Spencer House and Perceval House, on the E. side of Dartmouth Row and N. of the church of the Ascension, is of two storeys with cellars and attics; the walls are of brick with stone dressings and the roofs are covered with slates and lead. It was built, probably, *c.* 1690 and has an 18th-century addition on the N. side.

The house is an interesting example of its period and the staircase is noteworthy.

The W. front (Plate 4) has a slightly projecting central bay with rusticated stone quoins. The plinth is moulded and there is a band between the storeys; the eaves-cornice appears to be of the 18th century. The doorway (Plate 4) in the central bay has an architrave and narrow panelled pilasters with scrolled brackets supporting a cornice; below the cornice is a frieze carved with scrolled foliage and a mask; the door itself is of eight panels. The doorway, in the S. wing, is similar, but has a pulvinated frieze. The windows have each a stone key-block carved with a grotesque mask. The E. front has projecting side-wings with rusticated stone quoins, but otherwise the general arrangement and the windows are similar to those on the W. front.

Interior—The principal front room on the ground floor has bolection-moulded panelling in two heights, with a dado-rail and cornice; the door has six fielded panels. The main back room has an enriched cornice with scrolled modillions; the door is of six panels. The back room in the S. wing has an enriched cornice. On the first floor the front room has a door, like that in the room below, and a moulded marble surround to the fireplace, with a wooden shelf. The side room, now part of a staircase, has a moulded cornice. The back rooms have enriched cornices; the S. room has a moulded shelf to the fireplace and panelled linings to the windows. The main staircase (Plate 26) has moulded strings and hand-rails, turned balusters and square double-newels set side by side with panelled faces; the hall has a simple dado and is paved with marble squares, set diagonally.

At the end of the former garden, now in another occupation, are two brick gate-piers, with moulded stone bases and caps and stone scrolls at the sides. The wrought-iron gate has a scrolled overthrow and a band of scroll-work at the level of the lock.

Condition—Good.

[a](9) HOUSE, No. 20, on the W. side of Dartmouth Row, and 150 yards N. of the church of the Ascension, is of three storeys with cellars; the walls are of brick and the roofs are covered with slates. It was built at the end of the 17th century, but was altered in the 18th and 19th centuries. Inside the building, the front room on the ground floor has panelling in two heights with a dado-rail and coved cornice. Between the passage and the hall is a round arch with fluted pilasters on the responds and moulded imposts; the soffit is carved with a bird and scrolled foliage. The rooms on the first floor have plain panelling.

Condition—Good.

[a](10) HOUSE, No. 22, adjoining (9) on the S., is of two storeys with cellars and attics; the walls are of brick and the roofs are covered with slates. It was built at the end of the 17th century, but has been subsequently altered. The E. front has a doorway with panelled pilasters, scrolled brackets and a pediment. Inside the building, several rooms have moulded cornices. Between the hall and the staircase is a round arch with panelled pilasters and moulded imposts. The N.E. room, on the first floor, has plain panelling and a bolection-moulded surround to the fireplace. The staircase has close moulded strings, square newels and turned balusters.

Condition—Good.

[b](11) GROVE HOUSE, on the S.E. side of Sydenham Road, about 2 miles S.S.W. of St. Mary's, Lewisham, is of two storeys with attics and

cellars; the walls are timber-framed and weather-boarded and the roofs are tiled. It was built early in the 18th century, but was enlarged and re-fitted later in the same century. The front has a modillioned eaves-cornice. Inside the building, the E. room in front is lined with simple moulded panelling in two heights, with dado-rail and cornice.

Condition—Demolished 1929.

HIGH STREET, LEWISHAM. E. side:—

[a](12) HOUSE, 291, High Street, 120 yards N.E. of St. Mary's Church, is of two storeys with attics; the walls are of brick and the roofs are tiled. The house was built late in the 17th century. The W. front has brick bands between the storeys and a gable to the northern half of the front.

Condition—Fairly good.

[a](13) HOUSES, Nos. 311–313, 70 yards S. of (12), are of two storeys with attics; the walls are of brick and the roofs are tiled. They were built late in the 17th or early in the 18th century, but have been much altered.

Condition—Fairly good.

[a](14) HOUSE, two tenements, Nos. 323 and 325, 30 yards S. of (13), is of two storeys with attics; the walls are of brick and the roofs are covered with slates. It was built late in the 17th century and has a later addition at the back. The front has a brick band between the storeys and two gables. The central chimney-stack is cross-shaped on plan. Inside the building is a heavy chamfered beam.

Condition—Fairly good.

[c](15) BELLINGHAM FARM, house (Plate 6) on the W. side of the road to Bromley and about 1½ miles S. of St. Mary's, Lewisham, is of two storeys; the walls are of weather-boarded timber-framing and brick and the roofs are tiled. It was built late in the 16th or early in the 17th century and has later or modern additions on the N. and W. The general plan is L-shaped with the wings extending towards the W. and S. On the E. side of the S. wing is an original chimney stack (Plate 6) with crow-stepped offsets; further N. is an original window of three lights with a moulded frame. Inside the building, a room on the ground floor of the W. wing has an original moulded ceiling-beam, and another room has a cupboard-door of early 17th-century panelling; a room in the S. wing has a dado of similar panelling. On the first floor a room (Plate 11) in the S. wing is lined with early 17th-century panelling, with doors of similar character; the cupboard-door is hung on shaped strap-hinges. Other rooms have similar panelled doors and remains of panelling.

Condition—Fairly good.

Unclassified:—

[a](16) WHITFIELD'S MOUNT, on Blackheath, is a low mound about 2 ft. high and roughly rectangular in form, measuring about 62 ft. by 46 ft. It has been much altered in outline by gravel-digging.

Condition—Poor.

8. POPLAR.

(O.S. 6 in. London, Sheets [(a)]K, [(b)]L.)

The Borough of Poplar includes the parishes of All Saints, Poplar, St. Leonard, Bromley, and St. Mary Stratford, Bow. The principal monuments are the church of St. Mary Stratford, Bow, the Drapers' Almshouses, Bow Lane Almshouses, 215 and 217 Bow Road and Bromley Hall.

Ecclesiastical:—

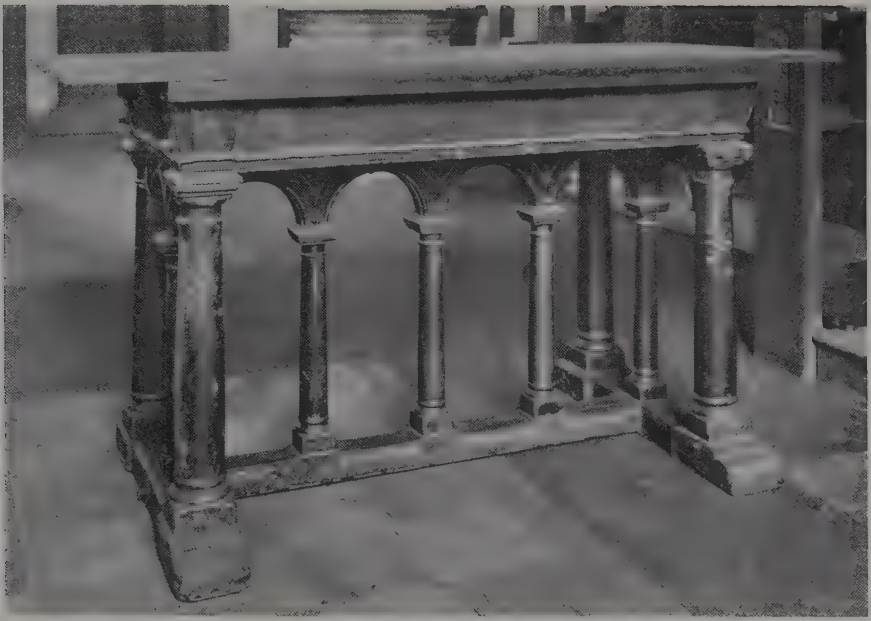
[b](1) PARISH CHURCH OF ST. MATTHIAS, POPLAR, was built as a chapel of Stepney about 1650–54 on land given by the East India Company. In 1776 the chapel was largely re-built by the company. The chancel was built and the whole building much altered in 1875, when the body of the church was refaced with stone. There are now no ancient features visible except three posts of the N. arcade and four of the S. arcade, all of which are of timber, said to be teak and may be original.

Fittings—*Brass Indent:* In churchyard—S.W. of the church, of rectangular plate. *Monument:* In churchyard—W. of church, to Captain William Curtis, 1669, plain table-tomb, slab with gadrooned edges. *Plate:* includes flagon and paten of 1681 and a similar paten with defaced date-mark and the arms of the East India Company on the foot.

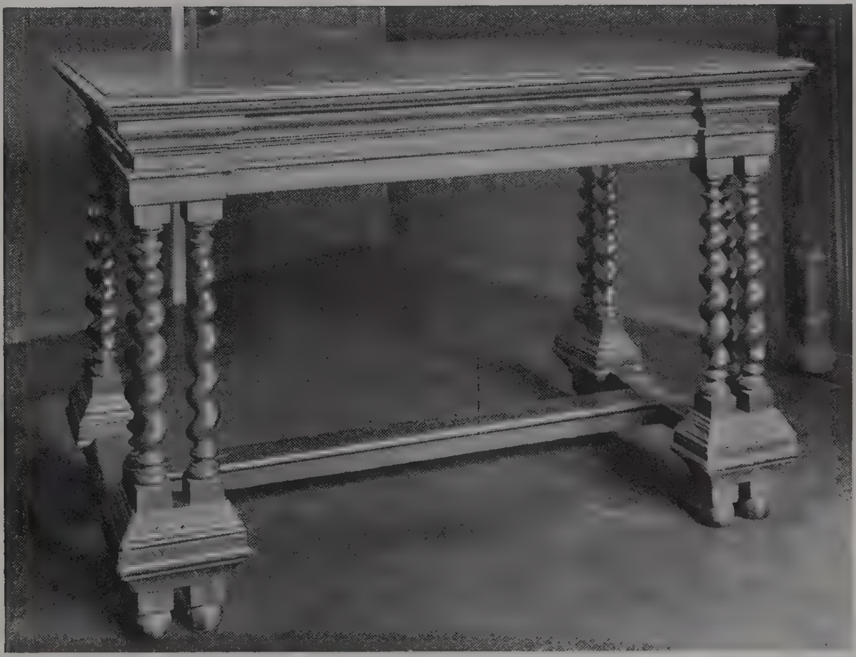
Condition—Good, much altered.

[b](2) PARISH CHURCH OF ST. MARY, BROMLEY, was entirely re-built in 1842–3, except for small fragments said to have been incorporated in the eastern angles of the existing nave. The 'Norman' arch at the W. end is said to be on the site and to be a copy of a 12th-century arch found at the re-building. The old church was that attached to a priory of Benedictine Nuns, founded, according to Leland, by William, Bishop of London, *temp.* William I, and dedicated to St. Leonard.

Fittings—*Brass* and *Indent.* Brass: On chancel step—achievement of the arms of Topsfield, part of former brass to Henry Topsfield, 1557. Indent: In tower—of two figures, shields and marginal inscription. *Chairs:* In tower—two (Plate 47), with carved backs, turned posts, scrolled legs, carved arms and stretchers, possibly late 17th-century. *Monuments:* In nave—on S. wall, (1) of Sir John Jacob, 1629, marble wall-monument (Plate 102) with

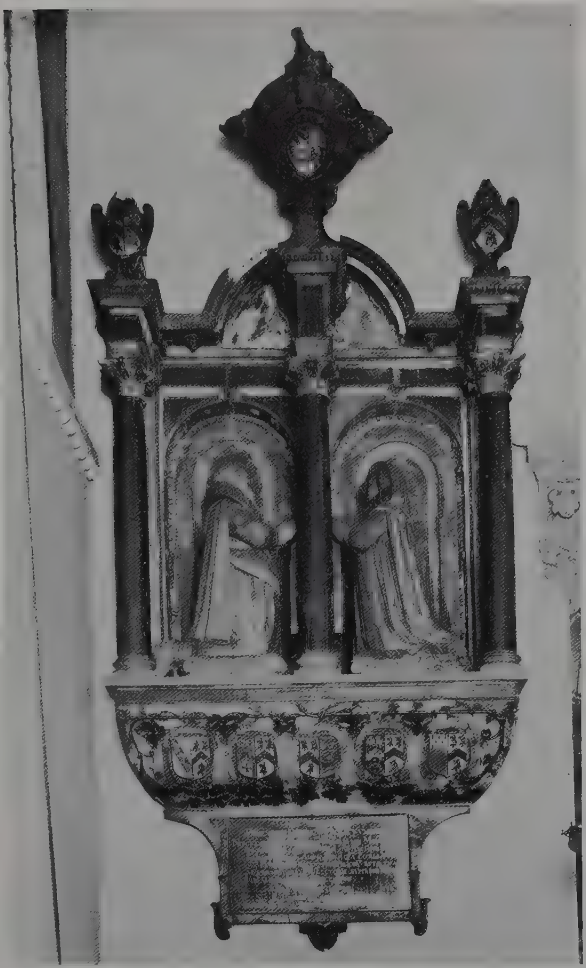


Communion Table, *c.* 1630.

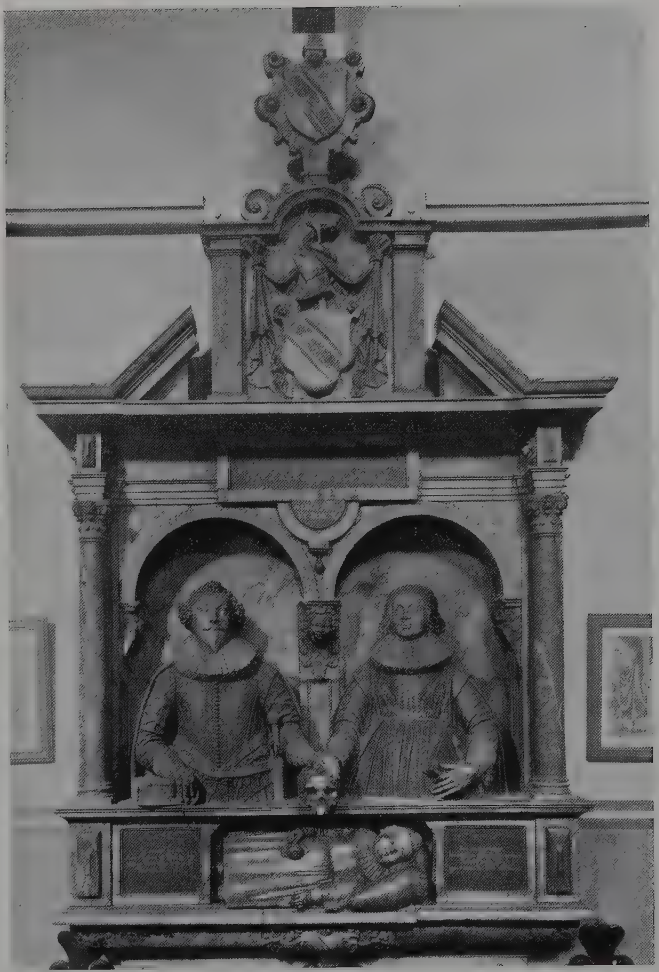


Communion Table, early 18th-century.

POPLAR: (3) PARISH CHURCH OF ST. MARY STRATFORD, BOW.

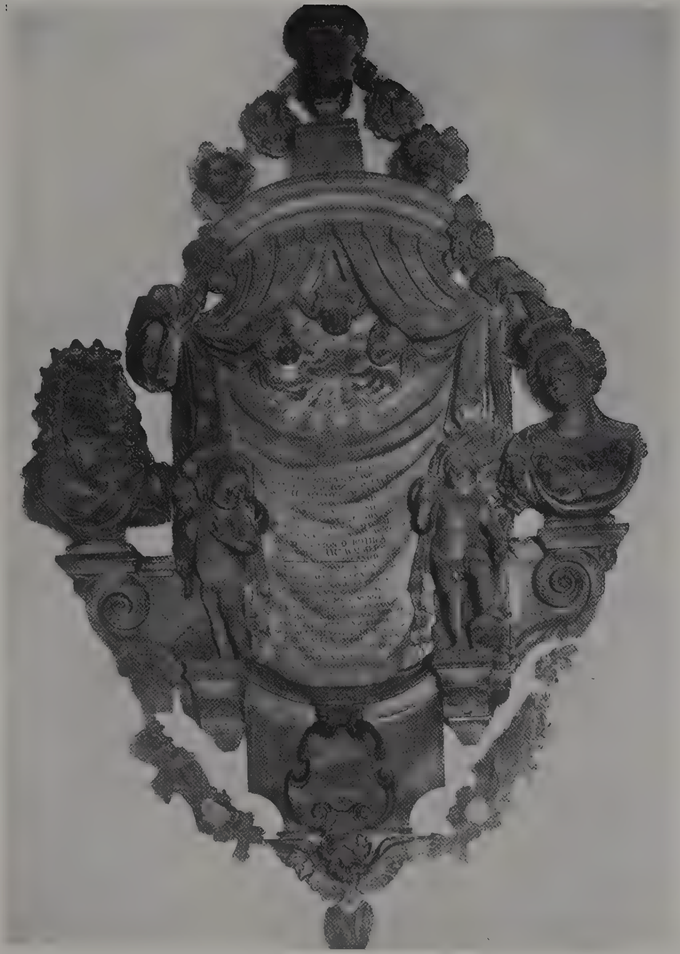


Monument (1) of Sir John Jacob, 1629.

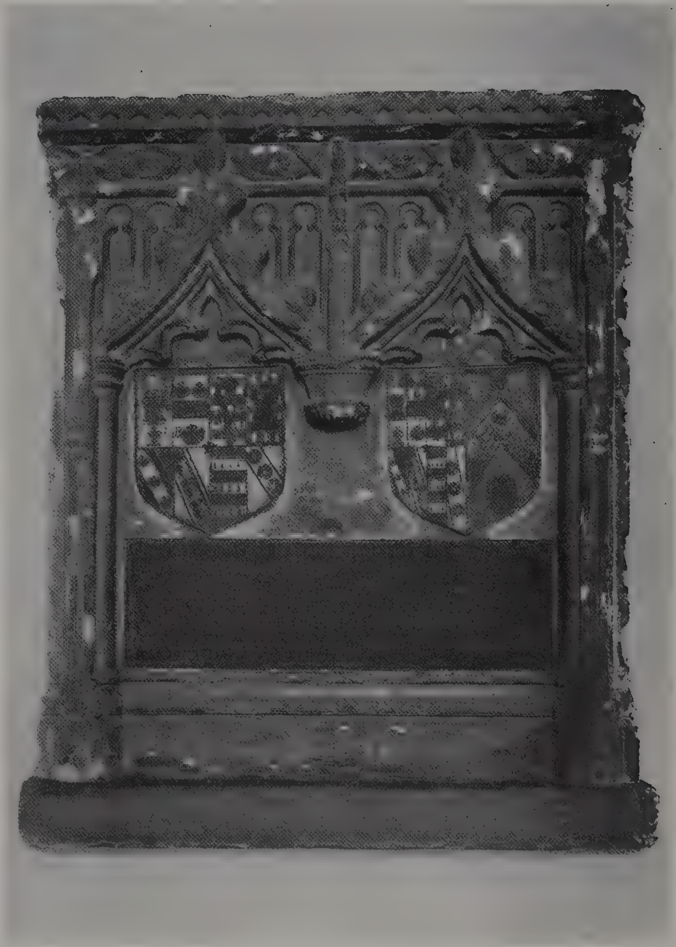


Monument (3) of William Ferrers, 1625.

POPLAR: (2) PARISH CHURCH OF ST. MARY, BROMLEY.



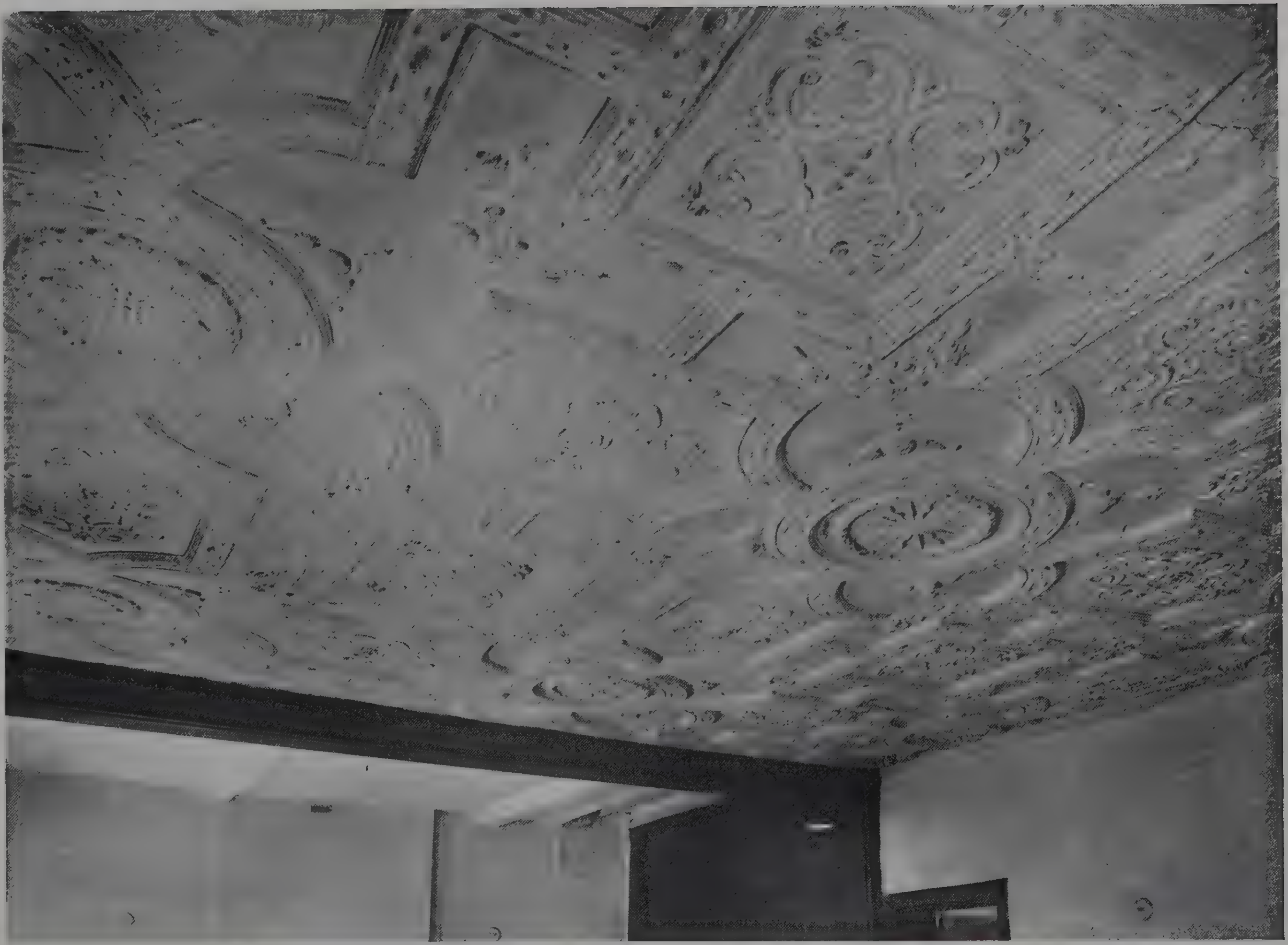
Monument (2) to James Walker, 1712.



Monument (6) to Grace Amcottes, 1551.

POPLAR: (3) PARISH CHURCH OF ST. MARY STRATFORD, BOW.

PLATE 104.



POPLAR: (7) Nos. 215–217 BOW ROAD.
Ceiling of S.E. room, 1st floor, *c.* 1600.

kneeling figures of man and wife at prayer-desk, divided and flanked by Corinthian columns supporting entablatures, and finished with a cornice, pediment, one achievement and two cartouches-of-arms; arched recesses at back of figures and, on base, five shields-of-arms. In N. aisle—on N. wall, (2) to Captain Sir Richard Munden, 1680, marble wall-monument flanked by enriched pilasters supporting a segmental pediment and achievement-of-arms; (3) of William Ferrers, 1625, and Jane (van Lore) his wife, alabaster and marble wall-monument (Plate 102) with painted half-length figures of man and wife under round enriched arches, flanked by Corinthian columns supporting an entablature, broken pediment and centre-piece with achievement and cartouche-of-arms, below main figures, recumbent figure of child, and base with shield-of-arms; (4) to Sir John Roberts, Bart., 1692, and Margery (Amy) his wife, 1690, white and black marble wall-monument (Plate 93) consisting of niche enclosing urn flanked by two angels and surmounted by cartouche-of-arms, the whole flanked by Composite twisted columns, supporting a curved pediment, urn and drapery; on W. wall, (5) to Sir William Benson, 1712, and Martha Benson, 1722, white and black marble wall-monument, consisting of niche with urn and cherubs, flanked by pilasters supporting an ogee-shaped pediment, in front of urn a kneeling skeleton holding a cartouche-of-arms. In churchyard—N.W. of nave, (6) to Philip Starkey, 1677, table-tomb, with shaped and carved base and moulded slab. *Plate:* includes two flagons of 1708, given in 1709, late 16th-century cup of Nuremburg make, given 1617; paten dated the same year, stand-paten of 1635, dated the same year and alms-dish of 1701, given by Lady Benson. *Reredos:* now in St. Andrew's Mission-church, Gurley Street—moulded and enriched middle panel with the Decalogue, panels with carving below and carved capping above; side panels with Lord's Prayer and Creed and a bolection-moulded panel below each, late 17th-century.

Condition—Re-built.

[b](3) PARISH CHURCH OF ST. MARY STRATFORD, Bow, stands on an 'island' in Bow Road. The walls are of ragstone rubble, partly squared, with limestone dressings, and the roofs are covered with tiles and lead. The church was first built by licence of Bishop Baldock in 1311, as a chapel of ease to Stepney, but has been so extensively restored that its architectural history is largely obscured. The width of the aisles and the form of some of the arches would seem to indicate that the greater part of the existing building dates from early in the 14th century. The nave was perhaps extended westwards in the 15th century and the West Tower added at the same time. About 1700 a North Vestry was added and in 1794 the South Aisle was practically re-built. In 1829 the upper part of the tower fell and was re-built. The church was completely restored in 1899 and the outer *N. Vestry*, the *Organ Chamber* and the E. bay of the S. arcade are modern.

Architectural Description—The *Chancel* (25 ft. by 18½ ft.) has a modern E. window. In the N. wall is a modern window and further W. a doorway with hollow-chamfered jambs and flat four-centred head of doubtful antiquity. In the S. wall is a modern window with a two-centred rear-arch, perhaps of the 14th century, and further W. an early 16th-century doorway with chamfered jambs and four-centred head; the arch to the organ-chamber, forming the E. bay of the S. arcade, is modern.

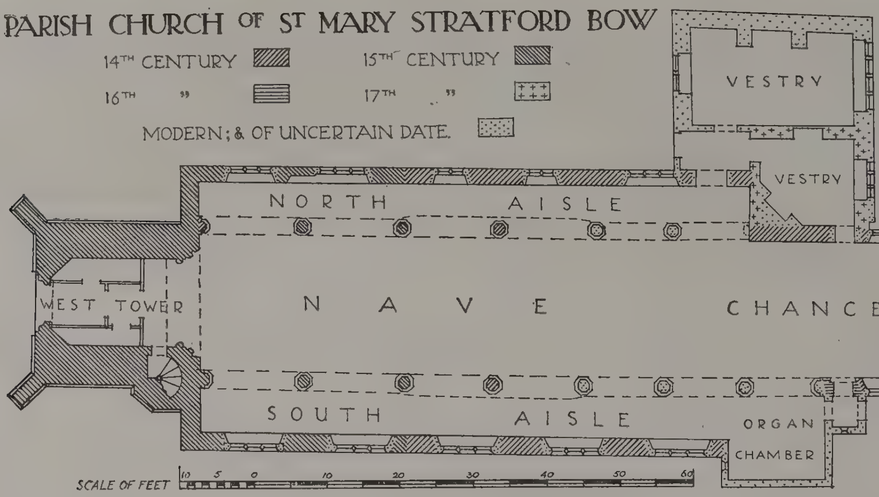
The *Nave* (75 ft. by 19½ ft.) is structurally undivided from the chancel and has N. and S. arcades both of six bays, increasing in width from E. to W.; the arches are of two chamfered orders, except the western arch on the S. which has hollow-chamfered orders; except for this arch and the four westernmost in the N. arcade all the arches have been completely restored and the two eastern arches on the N. have certainly been re-built; the form of the arches varies, the two westernmost on each side being four-centred and representing the later addition, and the others two-centred and representing the original work; all the octagonal piers and responds are modern or completely restored, except the W. respond of the N. arcade which has a 14th-century moulded capital, perhaps reset. The clearstorey has on each side three restored windows each of three cinquefoiled lights in a square head.

The *North* and *South Aisles* have no ancient features.

The *West Tower* (13 ft. by 12 ft.) is of three stages (Plate 41), the two lower of the 15th century and the top stage modern. The tower-arch is two-centred and of three moulded orders, the two outer continuous on the E. face and the inner resting on attached shafts with moulded capitals and bases. The W. window is of four cinquefoiled lights with vertical tracery in a two-centred head with a restored label; below it is the W. doorway with moulded and shafted jambs and four-centred arch in a square head with defaced spandrels and defaced label. The second stage has, in the N., S., and W. walls, a window, all restored except parts of the moulded reveals.

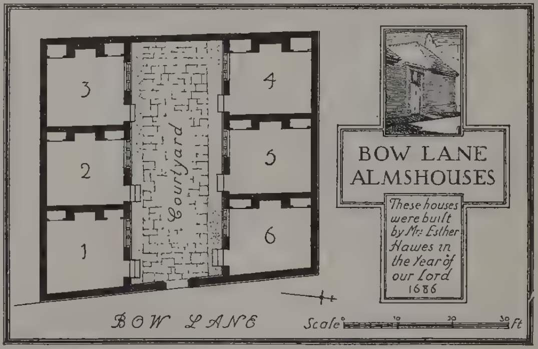
The *Roof* of the chancel is of two bays and incorporates a moulded tie-beam and moulded wall-plate on the N. side, both probably of the 15th century. The roof of the nave is of trussed rafter type and retains some old timbers; the wall-plates are moulded and dentilled.

Fittings—*Brass:* See monument (6). *Communion Tables:* In S. aisle (Plate 101)—with


PARISH CHURCH OF ST MARY STRATFORD BOW
14TH CENTURY
15TH CENTURY
16TH "
17TH "
MODERN; & OF UNCERTAIN DATE.
VESTRY
VESTRY
NORTH AISLE
WEST TOWER
NAVE
CHANCEL
SOUTH AISLE
ORGAN CHAMBER
SCALE OF FEET
10 5 0 10 20 30 40 50 60

deep cornice, supported on four Doric columns; between the end columns and under the middle of the table is a round-headed arcade resting on smaller columns, *c.* 1630. In vestry (Plate 101)—of oak with inlaid top, moulded edges and legs composed of grouped twisted balusters, standing on moulded sills with ball-feet, early 18th-century. *Fonts:* (1) octagonal bowl with moulded edges, sides with quatrefoiled panels, each enclosing a defaced rosette, stem with cusped panels, restored, 15th-century; (2) of marble with oval bowl with reeded ornament, baluster-shaped stem with leaf ornament, probably 18th-century. *Monuments:* In chancel—on N. wall, (1) to Thomas Jorden, [1671], marble tablet flanked by Ionic pilasters supporting an entablature, broken pediment and achievement-of-arms. On S. wall, (2) to James Walker, 1712, and Dorothy his wife, 1706, elaborate marble wall-monument (Plate 103) with busts of man and wife, projecting segmental cornice, drapery curtains, two cherubs, etc. In Nave—on N. wall, (3) of Alice Coburne, 1689, large marble tablet with cornice, scrolled pediment and bust of lady, on apron three cherub-heads and lozenge-of-arms; on S. wall, (4) to Mrs. Prisca Coburne, widow, 1701, large marble tablet, flanked by fluted Corinthian pilasters with separate entablatures and a pediment with lozenge-of-arms, etc. In N. aisle—on N. wall, (5) to Thomas, son of Edward Rust, 1704, Elizabeth wife of Edward Rust, 1706, Edward Rust, 1724, and Stephen Rust, 1739, plain marble tablet with capping, shelf and apron. In S. aisle—on S. wall, (6) to Grace (Wylford) wife of John Amcottes, 1551, also Hamond, their son, 1551, freestone tablet (Plate 103) in two bays with cinquefoiled crocketed and traceried heads, shafted outer jambs and enriched cornice, below heads two brass shields-of-arms and brass inscription-plate. In churchyard—N. of tower, (7) to Thomas Salwey, 1705, flat slab with achievement-of-arms; (8) to Thomas White, A.M., Prebendary of Lichfield and rector of Stepney, [1709], flat slab. *Panelling:* In chancel—on side walls, moulded panelling with capping, rail and skirting, early 18th-century. *Plate:* includes cup and cover-paten of 1624, and a stand-paten given by Prisca Coburne in 1683 with a shield-of-arms.

Condition—Fairly good, but walls out of plumb and some stonework much decayed.

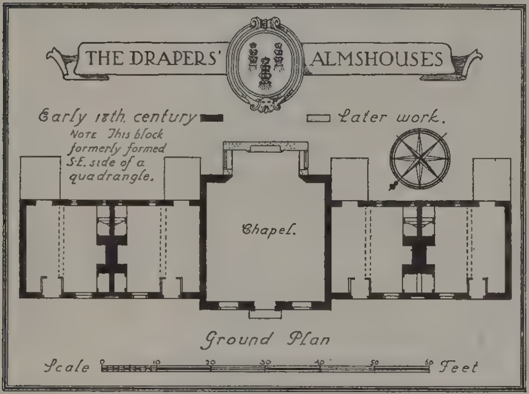

3
4
2
5
1
6
Courtyard
BOW LANE ALMSHOUSES
These houses were built by Mrs Esther Hawes in the Year of our Lord 1686
BOW LANE
Scale 10 20 30 ft

Secular:—

[b](4) BOW LANE ALMSHOUSES (Plate 5) stand on the W. side of Bow Lane, 150 yards S. of All Saints' Church; they are of one storey only; the walls are of brick and the roofs are tiled. The almshouses were built by Mrs. Esther Hawes in 1686 and consist of six tenements flanking a rectangular courtyard closed in by a wall at the W. end and a wall and gateway at the E. end. Each wing, consisting of three tenements, has a hipped roof with a wooden eaves-cornice. Each tenement has an original window with

solid frame of three lights, and the doors of four tenements are original; they are of two moulded panels, hung on beaded frames. The gateway at the E. end of the courtyard has a square head set in a recess, which also encloses a stone tablet inscribed "These houses were built by Mrs. Esther Hawes in the Year of our Lord 1686."

Condition—Good.


THE DRAPERS' ALMSHOUSES
Early 18th century
Later work.
NOTE This block formerly formed S.E. side of a quadrangle.
Chapel.
Ground Plan
Scale 0 10 20 30 40 50 60 Feet

^{b}(5) Drapers' Almshouses stand at the S. end of Priscilla Road, 120 yards S. of Bow Road, they are of two storeys, except the chapel; the walls are of brick with some stone dressings and the roofs are tiled. They were built in 1706 and consist of a range of four tenements with a chapel in the middle, forming a cross-wing. The N.W. front has, in the middle, the projecting front of the chapel; this has rusticated angles, a modillioned cornice, which is also carried up over a high pediment; the central doorway is flanked by panelled pilasters from which spring scrolled brackets, carved with cherub-heads and supporting a modern hood; flanking the doorway are round-headed windows with rubbed-brick heads, stone key-blocks and springers. On this front there was formerly a cartouche, with an inscription recording that Mr. John Edmunson, saylemaker, left an estate to the Drapers' Company for the relief of twelve poor people and that they built this Chapel and Almshouses A.D. 1706. The four tenements, flanking the chapel, have rubbed-brick dressings, a stone plinth and a brick band between the storeys; the eaves-cornice has been cased in or removed. The doorways have flat hoods resting on scrolled brackets and the doors themselves are panelled; the windows have flush frames. The back elevation has a band between the storeys but no eaves-cornice; the back doors have each two moulded panels. Inside the building, the chapel has an original cornice and a projecting bay at the end opposite the entrance. The tenements have some plain panelling and battened doors.

Condition—Poor.

^{b}(6) Bromley Hall, on the E. side of Brunswick Road, opposite the end of Venue Street, is of two storeys with attics and cellar; the walls are of brick and the roofs are tiled. It was built probably early in the 16th century, but was largely remodelled *c.* 1700, when a single-storeyed wing was added on the E. side. There are later additions on the S. side. The W. front has original octagonal buttresses of brick at the angles and an original moulded string-course between the storeys; the other features, including the window-openings, with eared architraves of rubbed brick, and the coved plaster eaves-cornice, are of *c.* 1700; the doorway is of late 18th-century date. On the N. front, the original string-course has been replaced by a flat band and the whole front plastered; the octagonal buttress remains at the N.E. angle and the coved cornice is continued under the eaves. In the middle of the front is a projection with canted sides. Interior—On the ground floor, the dining-room has original moulded ceiling-beams and wall-plates and hollow-chamfered joists; the walls are lined with 18th-century panelling, including a half-domed recess with a round head and shelves; over the fireplace is a bolection-moulded panel. On the first floor, there is some plain 18th-century panelling and one fireplace has some Dutch tiles; in the bath-room a portion of an original moulded door-frame is exposed. The staircase to the attics has moulded string and handrail, square newel and three twisted balusters, all of *c.* 1700. In the attics is an old battened door with strap-hinges.

Condition—Good.

^{b}(7) House, Nos. 215 and 217, on the N. side of Bow Road, 40 yards N.N.E. of St. Mary's Church, is of three storeys with attics; the walls are partly of brick and partly timber-framed and weatherboarded; the roofs are tiled. It was built *c.* 1600, but the N. side was re-modelled *c.* 1700 and the S. front is entirely modern; this front replaced an original front with two gables, and two projecting bay-windows with mullions and transoms.

The plaster ceiling on the first floor is noteworthy.

The Elevations have no ancient features of interest, except three original chimney-stacks with moulded cappings below the shafts. Interior—On the ground floor, the S. rooms have original moulded ceiling-beams and the S.W. room has a cornice of *c.* 1700 in addition; the N. rooms have stop-chamfered ceiling-beams. The staircase, of *c.* 1700, has moulded and panelled strings, twisted balusters and square newels; the top flight has some later inserted balusters. On the first floor, the S.E. room has an elaborate modelled plaster ceiling (Plate 104) of *c.* 1600; it is divided into geometrical figures by moulded bands enriched with floral ornament; the main panels contain wreaths with conventional flowers, etc., or strapwork designs; the minor panels have sprays of conventional foliage and cherub-heads. In the S.W. room are two original moulded ceiling-beams and some original panelling; the fireplace has a moulded surround of *c.* 1700. In the N.E. room is a similar fireplace, with a moulded shelf. On the second floor are two battened doors of *c.* 1700.

Condition—Demolished 1929.

MONUMENTS (8–28).

The following monuments, unless otherwise described, are of two storeys, with or without attics, the walls are timber-framed, but often re-faced in part with brick; the roofs are tiled; the houses were built late in the 17th century.

Condition—Good or fairly good, unless noted.

^{b}(8) *House,* Nos. 219 to 221, on the N. side of Bow Road, immediately E. of (7), was built early in the 17th century, but has been re-fronted in brick, early in the 18th century. The front has a band between the storeys and the windows have flat rubbed-brick heads. Inside the building, one room, on the ground floor, has some original moulded panelling; there is also an original moulded ceiling-beam.

^{b}(9) *House* and shop, No. 223 Bow Road, immediately E. of (8), has a modern shop-front on the ground floor.

^{b}(10) *House* and shops, Nos. 207 to 211 Bow Road, 10 yards W.S.W. of (7), is of three storeys, was probably a timber-framed building but has a modern casing of brick.

^{b}(11) *House* and shop, No. 199 Bow Road, 20 yards W.S.W. of (10), is of three storeys with attics. The front is of brick and has a moulded band between the two upper storeys and windows with square heads and flush frames. Inside the building, the front room on the first floor has moulded panelling, cornice and ceiling-beam; over the fireplace is a bolection-moulded panel. On the second floor one room has a moulded surround to the fireplace and a door with bolection-moulded panels. The upper part of the staircase is original and has straight moulded strings and twisted balusters. In the attics are some original doors.

^{b}(12) *House* and shop, No. 179 Bow Road, 110 yards W.S.W. of (11), has a modern front. Inside the building are some chamfered ceiling-beams.

^{b}(13) *Houses* and shops, Nos. 130, 132 and 134 on the S. side of Bow Road, 50 yards S.W. of (12). Inside the building are some exposed ceiling-beams and an oak column, with a moulded cap, supporting one of the beams.

^{b}(14) *Houses* and shops, Nos. 136 to 146 Bow Road, immediately E.N.E. of (13), were built, probably, *c.* 1700.

^{b}(15) *Houses* and shops, Nos. 164 and 166 Bow Road, 60 yards E.N.E. of (14), are weather-boarded. Inside the building are some exposed ceiling-beams.

^{b}(16) *House* and shop, No. 168 Bow Road, 10 yards E.N.E. of (15), has a chimney-stack, partly original and some exposed ceiling-beams.

^{b}(17) *House* and shops, Nos. 174 and 176 Bow Road, 10 yards E.N.E. of (16), are of three storeys; the walls are of brick. The houses were built *c.* 1700 and have some exposed ceiling-beams, battened doors and fireplaces with moulded surrounds and shelves.

^{b}(18) *House* and shop, No. 186 Bow Road, 20 yards E.N.E. of (17), is of three storeys with attics and cellars; the walls are of brick. It was built, probably, early in the 18th century but has been re-fronted.

HIGH STREET, BROMLEY.

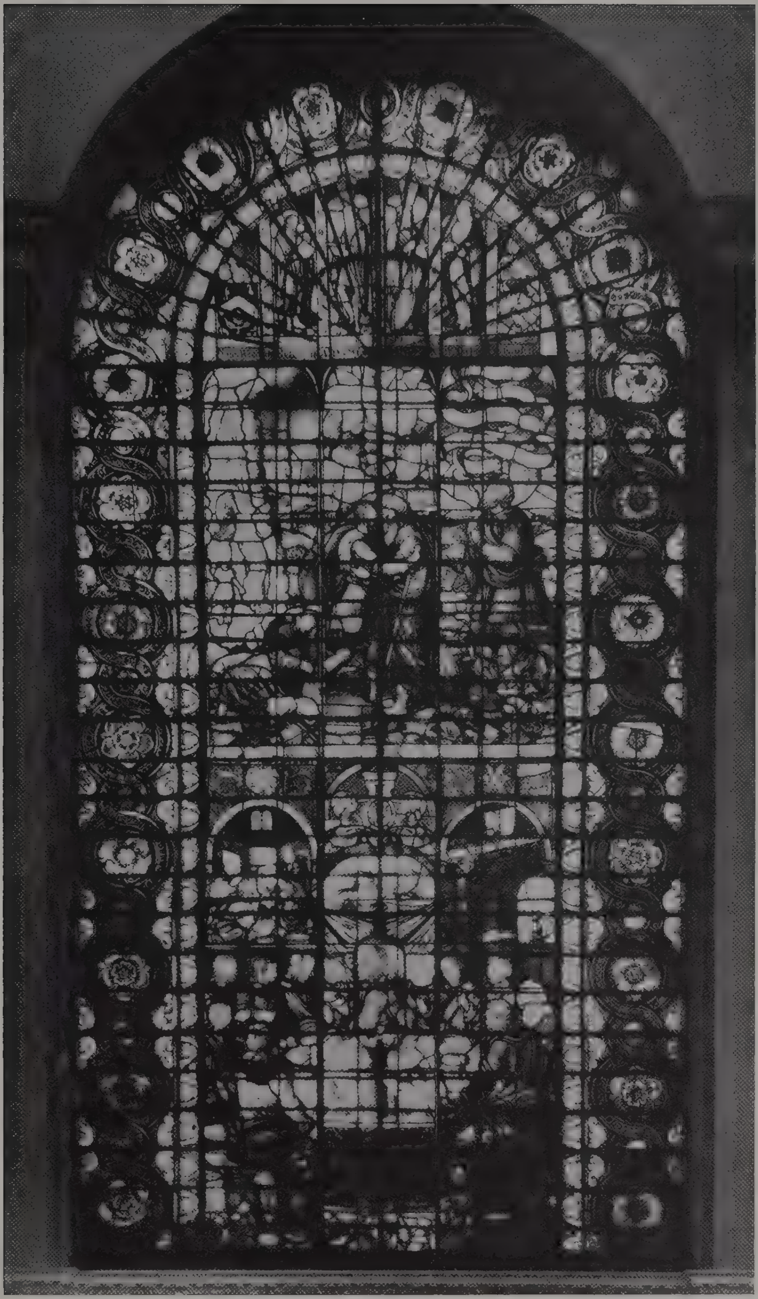
^{b}(19) *Houses* and shops, Nos. 2 to 12, on the W. side of the street, 25 yards S. of Bow Road, have been much altered.

Condition—Poor.

^{b}(20) *Houses* Nos. 62 to 90, on the S. side of the street, E. of Edgar Road. Ten of the houses have been re-fronted in brick and re-roofed; the others are weather-boarded.

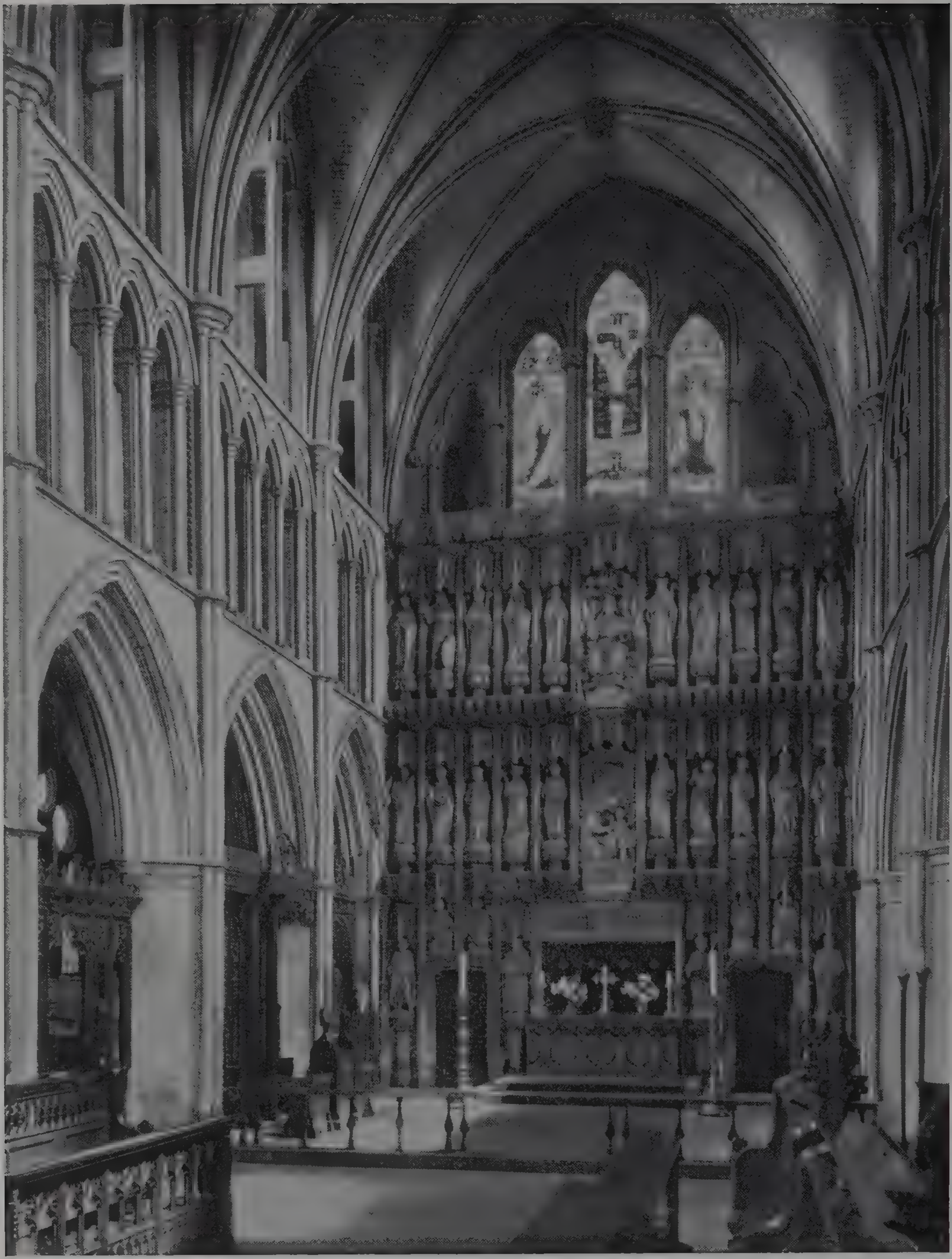
^{b}(21) *The Vicarage,* on the N. side of the street, opposite St. Leonard's Street, is of three storeys with cellars; the walls are of brick. It was built early in the 18th century and altered later in the same century. The S. front has a late 18th-century doorway and porch; the windows are original and have square heads and flush frames; those above the porch are set in a slight projection with eared heads and cornices at the floor-levels; the window-heads in this bay have shaped cutting on the face, as have two windows flanking it on the second floor. Inside the building, the hall is paved with black and white marble squares, set diagonally; the fireplace has an original moulded surround of black marble; the walls have moulded panelling, with an arched opening to the staircase. On the first floor, two rooms have moulded panelling and there is some similar panelling on the landing. On the second floor are some original panelled doors, and in the basement is some plain panelling and two battened doors.

The modern building, W. of the house, stands on old cellarage.



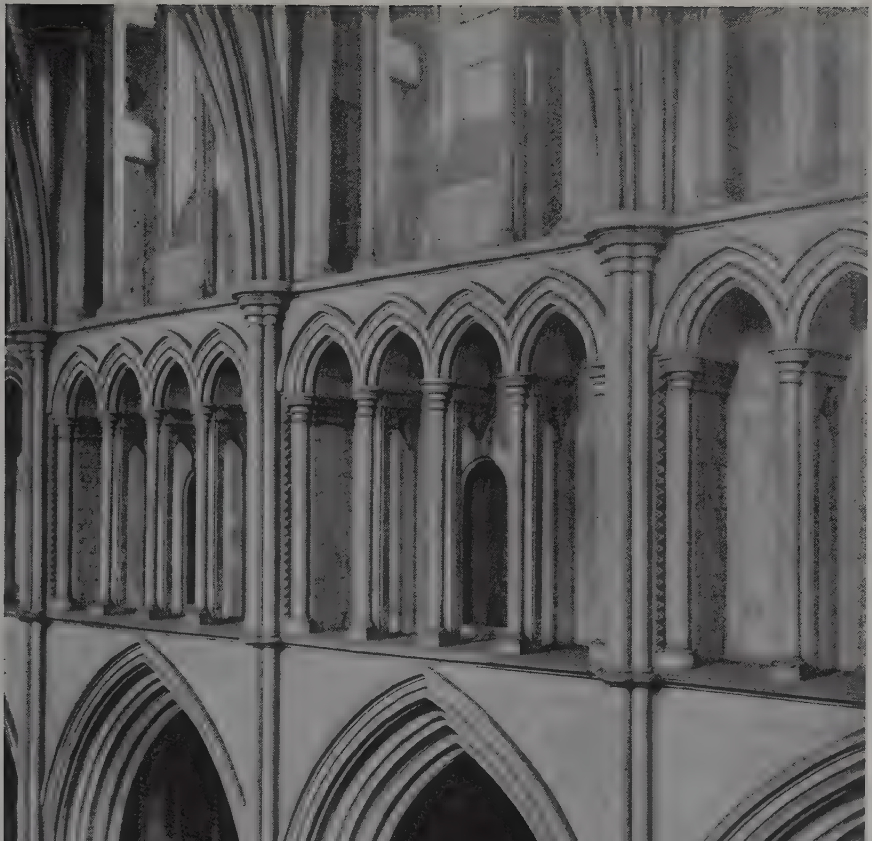
SHOREDITCH: (1) PARISH CHURCH OF ST. LEONARD.

Painted Glass in E. window, dated 1634.



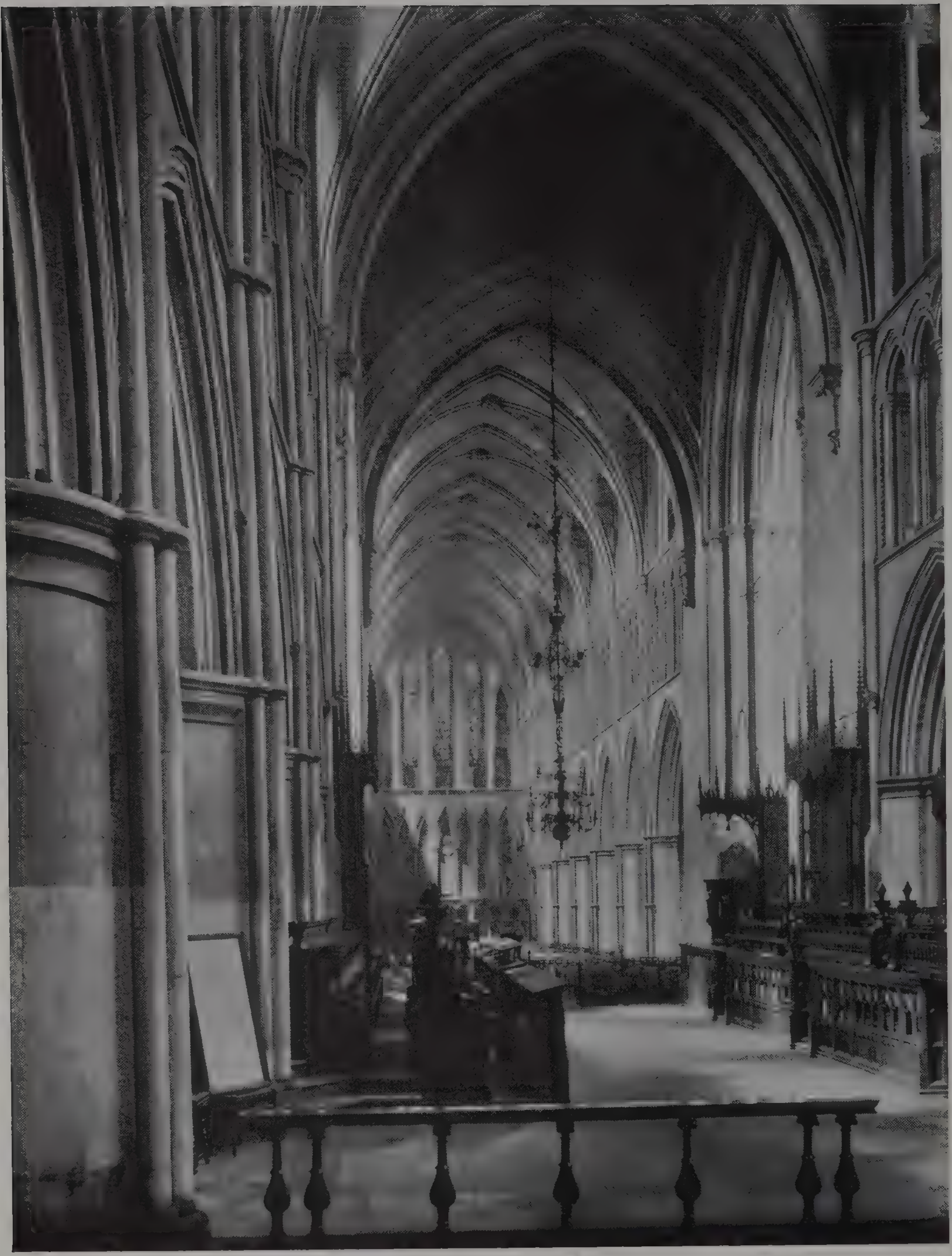
SOUTHWARK: (1) SOUTHWARK CATHEDRAL.

Presbytery, early 13th-century, showing Reredos, *c.* 1520, restored.



SOUTHWARK: (1) SOUTHWARK CATHEDRAL.

Presbytery, S. side from N. triforium, early 13th-century.



SOUTHWARK: (1) SOUTHWARK CATHEDRAL.
Interior, looking W.

HIGH STREET POPLAR.

^{b}(22) *House*, No. 151, on N. side of street, 110 yards E. of Woodstock Road, was built early in the 17th century, but has been much altered. Inside the building, several of the ground-floor rooms have flat bands of modelled plaster round the ceilings; in two cases these consist of moulded bands with conventional flowers at intervals; one border has a running ornament of conventional flowers; one room has a plain cornice. There is a small amount of original panelling.

^{b}(23) *Houses*, Nos. 190 and 192, on the S. side of the street, 30 yards S.E. of (22), were built early in the 18th century; the walls are of brick.

$_{a}$(24) *House*, No. 41, on the N. side of Pennyfields, 60 yards E. of W. India Dock Road, was built early in the 18th century; the walls are of brick. Inside the building is some moulded panelling with bolection-moulded panels over the fireplaces.

Condition—Poor.

9. SHOREDITCH.

(O.S. 6 in. London, Sheet K.)

The Borough of Shoreditch is coterminous with the civil parish of St. Leonard, Shoreditch.

Ecclesiastical :—

(1) PARISH CHURCH OF ST. LEONARD, SHOREDITCH, stands on the E. side of the High Street. The existing church was built between 1736 and 1740 on the site of the older building, from which it retains the following :—

Fittings—*Glass :* In E. window (Plate 105)—in three stages—(*a*) in head, figures of the four evangelists with their names and formerly in traceried lights with trefoiled heads; flanking them and in similar lights, shields of the arms of the Clothworkers' Company and of Austen; below is an inscription recording the restoration of the window in 1864. The second range contains the subjects from the life of Jacob, his dream, his reconciliation with Esau and his praying for deliverance from Esau; below is the inscription "Ex Dono Thome Austen Civis et Clothworker London An̄o. Dn̄i. 1634." In the lowest range is a large subject—the Last Supper—and three small subjects above, (*a*) the washing of the disciples' feet, (*b*) the agony in the garden and (*c*) Judas receiving the purse of money; at the left-hand bottom corner is the name Baptista Sutton, 1634. *Monuments* and *Floor-slabs*. Monuments: In nave—on W. wall, (1) to Francis Clerke, A.M., 1690, Sarah his wife, 1709, and Rebeccah, first wife of Francis Clerke jun., 1715, draped marble tablet with cartouche-of-arms. In S. aisle—on S. wall, (2) to Elizabeth Benson, 1710–11, oval marble tablet (Plate 50) in moulded frame with drapery hung from tree which is being torn asunder by two skeletons; cartouche-of-arms below; (3) to Thomas Austen, 1658, and John Austen his brother, 1659–60, marble tablet with cornice, broken segmental pediment, achievement and two shields-of-arms. In crypt—(4) to John Banf Huniiades, 1696, table-tomb (Plate 127) with moulded slab and base, enriched angles of baluster-section, raised panels at sides and ends carved with a resurrection of the dead and emblems of mortality, on slab achievement of the arms of Huniiades; (5) to John Burton, 1709, and others later, low brick table-tomb with moulded slab. *Plate :* includes six pewter plates with the initials and date S.L.S., F.E., 1677.

Condition—Re-built.

(2) CHURCH OF ST. MARY, HOXTON, on the E. side of Britannia Street, is a modern building, but contains, from the destroyed church of St. Mary Somerset, Upper Thames Street, the following late 17th-century :—

Fittings—*Bell :* inaccessible, but said to be dated 1678. *Pulpit :* four sides of hexagonal pulpit, one set against wall, the other three with enriched cornice and base, bolection-moulded panels and cherub-heads with pendants of fruit and flowers at the angles; stem with concave faces and enriched capping. *Miscellanea :* At W. end of church—framing, incorporating coved cornice with acanthus-enrichment.

Secular :—

MONUMENTS (3–14).

The following monuments, unless otherwise described, are of late 17th or early 18th-century date and of two storeys with attics and cellars; the walls are of brick and the roofs are covered with tiles or slates.

Condition—Good or fairly good, unless noted.

(3) *House* and shop, No. 2, on the E. side of High Street, Shoreditch, 650 yards S. of St. Leonard's Church, is of three storeys with attics. The W. front has a brick band between the upper storeys and flat heads to the windows.

(4) *House* and shop, No. 167, on the W. side of High Street, 220 yards S. of St. Leonard's Church, is of three storeys with attics. Inside the building, the upper part of the staircase is original and has moulded string, twisted balusters and square newels with moulded pendants.

(5) *House*, Nos. 46 and 48, on the E. side of Hoxton Street, 270 yards N.W. of St. Leonard's

Church, is of L-shaped plan with the wings projecting towards the N. and W. The W. front has brick bands between the storeys and a modillioned eaves-cornice; the windows have flat heads and flush frames, and the doorway of No. 48 has a moulded frame and a flat hood resting on carved brackets; the fan-light has a wrought-iron grille. The E. elevation has a brick band between the storeys, and the doorway of No. 48 has a heavy beaded frame and a flat hood resting on shaped brackets. Inside the building, several rooms have plain deal panelling; the staircase has close moulded strings, twisted balusters and square panelled newels. The forecourt on the W. of the house has brick piers with moulded stone caps and ball-terminals.

HOXTON SQUARE :—

(6) *Houses*, Nos. 2, 3 and 4, on the W. side of the square, are of three storeys with cellars. The back entrance of No. 2 has a flat hood with carved brackets. Inside the buildings, some of the rooms have plain and bolection-moulded panelling and moulded cornices. The staircases of Nos. 3 and 4 are original and have turned balusters, close strings and square newels with moulded pendants.

(7) *House*, No. 23, on the N. side of the square, 60 yards W. of Hoxton Street, is of three storeys with cellars and attics. The back elevation has brick bands between the storeys and a beaded door-frame with a light above a transom and a two-panelled door. Inside the building, a room on the first floor is lined with bolection-moulded panelling and a room on the second floor has a moulded mantel-piece. The staircase has original close strings.

(8) *Houses*, Nos. 28, 29, 30 and 32, on the E. side of the square. The W. fronts have brick bands between the storeys; the doorway of No. 32 is flanked by fluted pilasters supporting scrolled brackets and a flat hood. Inside the buildings, the staircases have straight moulded strings and turned or twisted balusters.

Condition—Poor.

(9) *Houses*, Nos. 43 and 44, on the S. side of the square, 35 yards W. of Hoxton Street, have brick bands between the storeys of the N. front, and segmental-headed windows; the doorways have flat hoods resting on carved and scrolled brackets. Inside the building, some rooms have plain panelling and moulded cornices; the staircases have moulded straight strings and turned balusters.

(10) *Houses*, Nos. 48, 49 and 50, 35 yards W. of (9), have brick bands between the storeys of the N. front. Inside the buildings, No. 48 has a staircase with moulded strings, turned balusters and square newels with moulded caps.

(11) *House* and shop, No. 16, on the E. side of Pitfield Street, 15 yards N. of Boot Street, is of three storeys with attics. It has been much altered, but contains an original staircase similar to that in (10).

(12) *House* and shop, No. 11, on the W. side of Pitfield Street, 30 yards N. of Old Street, is of three storeys with attics. The E. front has a brick band between the upper storeys and a wooden modillioned eaves-cornice; the windows have flat heads.

(13) *House*, No. 27, on the N. side of Charles Square, 35 yards W. of Pitfield Street, has a brick band between the storeys on the S. front and a doorway with an original frame. Inside the building, the staircase is original and has moulded strings, turned balusters and square newels with ball-terminals and moulded pendants.

(14) *House*, No. 39, on the E. side of Charles Square, 20 yards S. of (13), has at the back an original window of three lights with solid frame and leaded lights. Inside the building, some rooms have plain panelling, with dado-rail and cornice. The staircase is similar to that in (13).

10. SOUTHWARK.

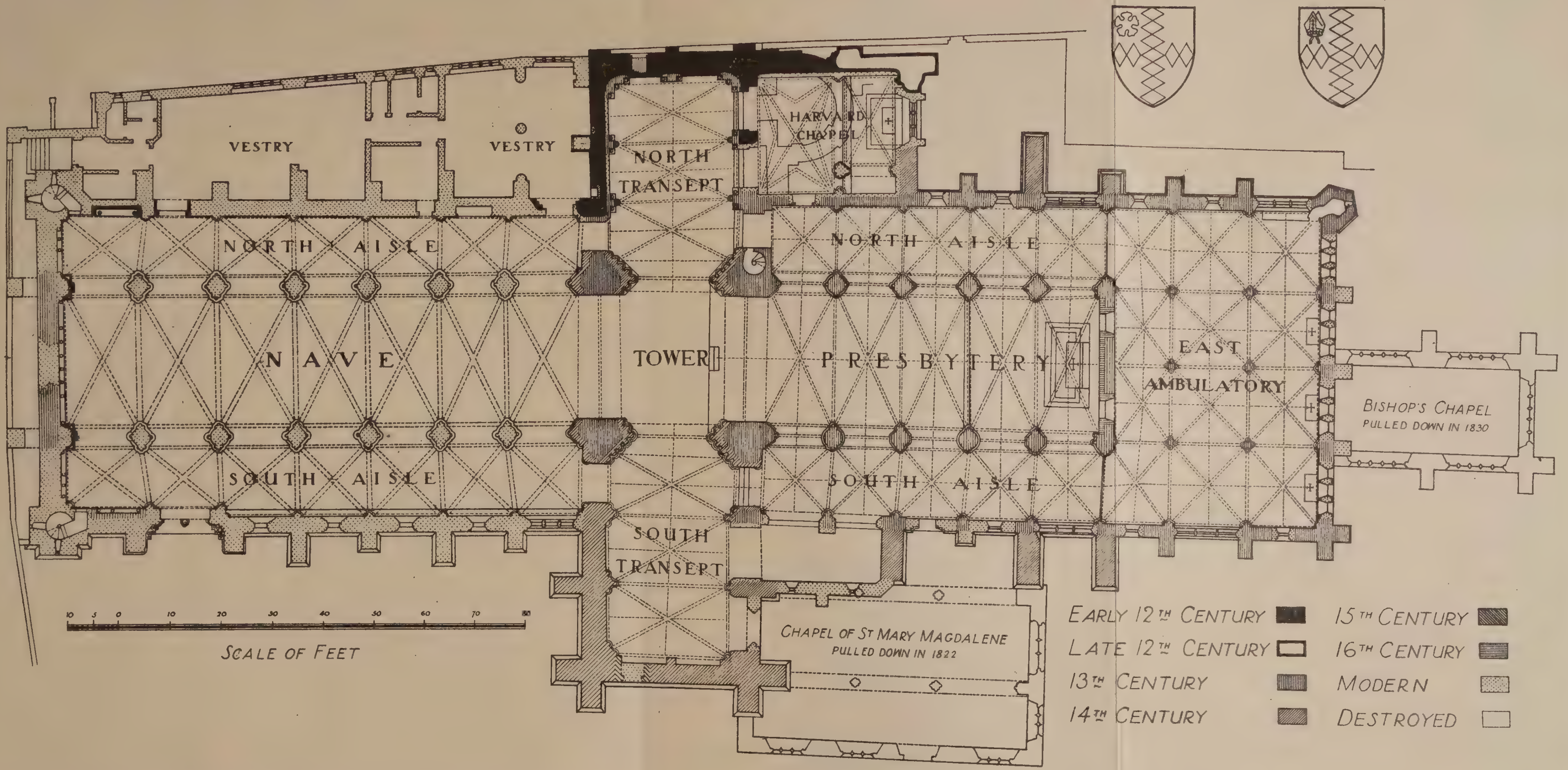
(O.S. 6 in. London, Sheet K.)

The Borough of Southwark includes the parishes of St. Saviour, St. George the Martyr and Christ Church, Southwark, and St. Mary, Newington. The principal monuments are Southwark Cathedral, the remains of Winchester House and the George Inn.

Ecclesiastical :—

(1) CATHEDRAL CHURCH OF ST. SAVIOUR (anciently St. Mary Overy) stands on the W. side of Borough High Street. The 12th-century walling of the N. transept and chapel is of ragstone rubble. The ashlar and freestone of the later work is mostly Reigate stone with Purbeck marble introduced for shafting in the N. transept. The vault-webs are of chalk. The roofs are covered with lead. The Priory of St. Mary Overy was founded by William Pont de l'Arche and William Dauncey in 1106 for canons-regular of the order of St. Augustine. Of the early 12th-century church only two doorways and a recess in the N. wall of the *Nave*, possiby the core of the transept walls and the N. spring of the apse of the N. transept chapel, now remain. The foundations of this chapel have, however, been traced beneath the present pavement. The church at this time consisted of an aisled nave, transept with one apsidal eastern chapel probably in both arms and a presbytery of indeterminate size and form. At

The CATHEDRAL CHURCH *of* S^T^ SAVIOUR, SOUTHWARK


VESTRY
VESTRY
NORTH TRANSEPT
HARVARD CHAPEL
NORTH AISLE
NORTH AISLE
NAVE
TOWER
PRESBYTERY
EAST AMBULATORY
BISHOP'S CHAPEL PULLED DOWN IN 1830
SOUTH AISLE
SOUTH AISLE
SOUTH TRANSEPT
CHAPEL OF ST MARY MAGDALENE PULLED DOWN IN 1822
10 5 0 10 20 30 40 50 60 70 80
SCALE OF FEET
EARLY 12TH CENTURY
LATE 12TH CENTURY
13TH CENTURY
14TH CENTURY
15TH CENTURY
16TH CENTURY
MODERN
DESTROYED

P290685,2000,11/23
Malby & Sons, Photo-Litho

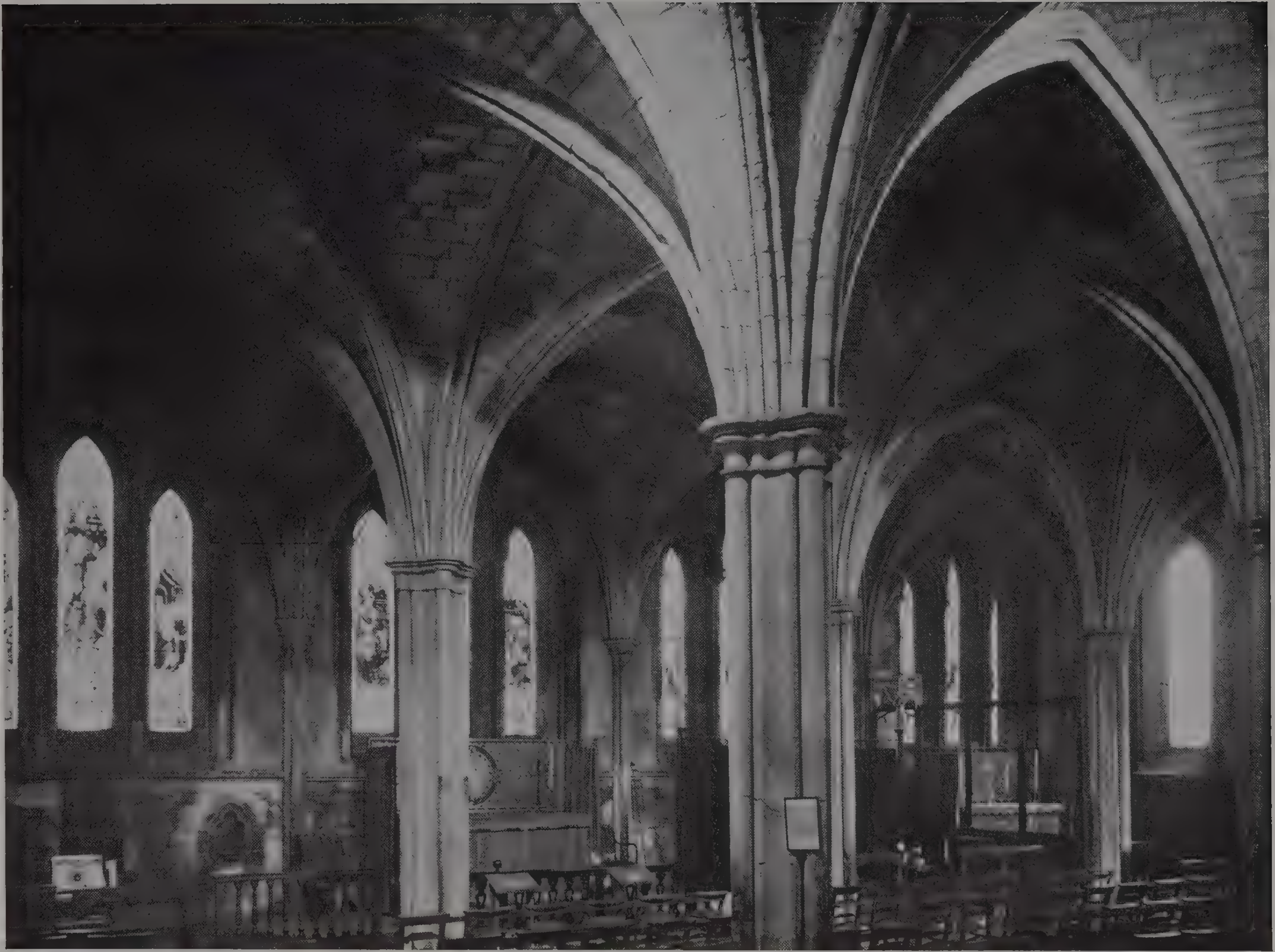
the end of the century the N. transept chapel was re-built square. The church and most of the monastic buildings were destroyed by fire in 1212. The re-building was at once taken in hand and continued throughout the century. The E. and N. walls of the *Presbytery* were first undertaken with the E. bay of the S. wall, the remainder of that side following shortly after. The *E. ambulatory* and *chapels* are of about the same date and the nave was re-built contemporaneously. The general re-building next embraced the N. transept about 1280, when a large window was inserted in the S. wall of the ambulatory and two more in the first bays of the Presbytery aisles. The S. transept was re-built some thirty years later. The piers of the central tower were probably re-built or recased at the same time, and the stage above is of slightly later date. The church was damaged by fire *temp*. Richard II, and in 1390 the altars, etc., were dedicated by Simon, Bishop of Achonry. During the 14th century the arches of the E. presbytery wall were filled in, a window inserted in the N. wall of the ambulatory and a chapel built out to the E. of it. Flying buttresses were also added to the Presbytery. The two upper stages of the tower were apparently built early in the 15th century, as in 1424 seven bells were hung in the tower and the stage below was apparently at that time a lantern. The nave roof fell in 1469 and was re-built in wood together with that of the N. transept, under Prior Burton. In the 15th century the parish chapel of St. Mary Magdalene in the angle of the Presbytery and S. transept was re-built (it had been founded by Peter des Roches, Bishop of Winchester (1205–1243). Early in the 16th century the reredos was erected by Fox, Bishop of Winchester, and a large window inserted in the gable above it. The priory was dissolved on October 27th, 1539, and the church became parochial, the dedication being altered to St. Saviour and the parishes of St. Mary Magdalene and St. Margaret, Southwark, being amalgamated. The E. ambulatory was walled off and used as a bake-house, but was restored to the church in 1576. The church was repaired in 1578. In 1676 the E. end of the church was damaged by fire and in 1689 the pinnacles of the tower were altered. The restoration of the Presbytery was undertaken in 1822, when the clearstorey, triforium and vault were largely reconstructed, the E. gable window removed and modern work substituted, and practically the whole building refaced externally. At the same time the chapel of St. Mary Magdalene was destroyed and the arches between it and the S. presbytery aisle replaced by walls and windows. The two arms of the transept were restored in 1830, when an entirely new S. window was inserted and the projecting chapel E. of the ambulatory was pulled down. In 1832 the ambulatory was completely restored, and in 1838 the nave was pulled down and a pseudo-Gothic building erected in its place. This building was pulled down in 1890 and the present nave built on the old lines 1890–97.

The planning of the E. ambulatory and chapels is very unusual, and the Reredos is handsome early 16th-century work.

Architectural Description—The *E. Ambulatory* and *Chapel Aisle* (39½ ft. by 61½ ft.) is of the same width as the E. arm and aisles (Plate 109). It is divided into three bays from E. to W. and four from N. to S. and dates from the early 13th century. The four bays of the E. wall have each a triple lancet window all modern, but reproducing the general lines of the original work. In the third bay they take the place of an archway now destroyed, opening into a projecting eastern chapel (called the Bishop's Chapel) now destroyed. The E. wall is finished externally by four modern gables, each with a triplet of modern lancet windows lighting the space above the vault. Between the bays are modern buttresses of two stages tabled back at the top, and, at the N.E. angle, is a semi-hexagonal turret formerly containing a stairway to the leads. The facing throughout is entirely modern. The N. wall has a pointed three-light window in the E. bay, originally of 14th-century date but now entirely restored, the lights are trefoiled and above them is net tracery of large quatrefoils. The second and third bays have each a single lancet window all restored on the old lines with jamb-shafts having moulded capitals and bases. The S. wall has, in the E. and third bays, a lancet window uniform with those on the N. In the second bay is a late 13th-century window of three trefoiled lights with as many circles in the pointed head; the mullions and jambs have attached shafts with foliated capitals and moulded bases. These windows are all modern restorations on the old lines. The ambulatory and chapel-aisle are of equal height throughout and are roofed with a ribbed vault of stone, quadripartite to each bay and having moulded ribs and springing from piers and vaulting shafts. The piers consist of four detached shafts separated by wide hollows with separate bases to the shafts and continuous moulded capitals. The vaulting-responds are each of three engaged shafts with similar capitals and continuous bases. The vault has been reconstructed. In the centre of the W. side the vaulting-shaft is replaced by a moulded corbel resting on a head-corbel (all restored). The two arches formerly opening into the presbytery on the W. are replaced by a solid wall forming the back of the reredos of the High Altar; the upper part is enriched with blind tracery of three trefoiled lights to each bay and much restored. In each bay is a doorway (see Reredos).

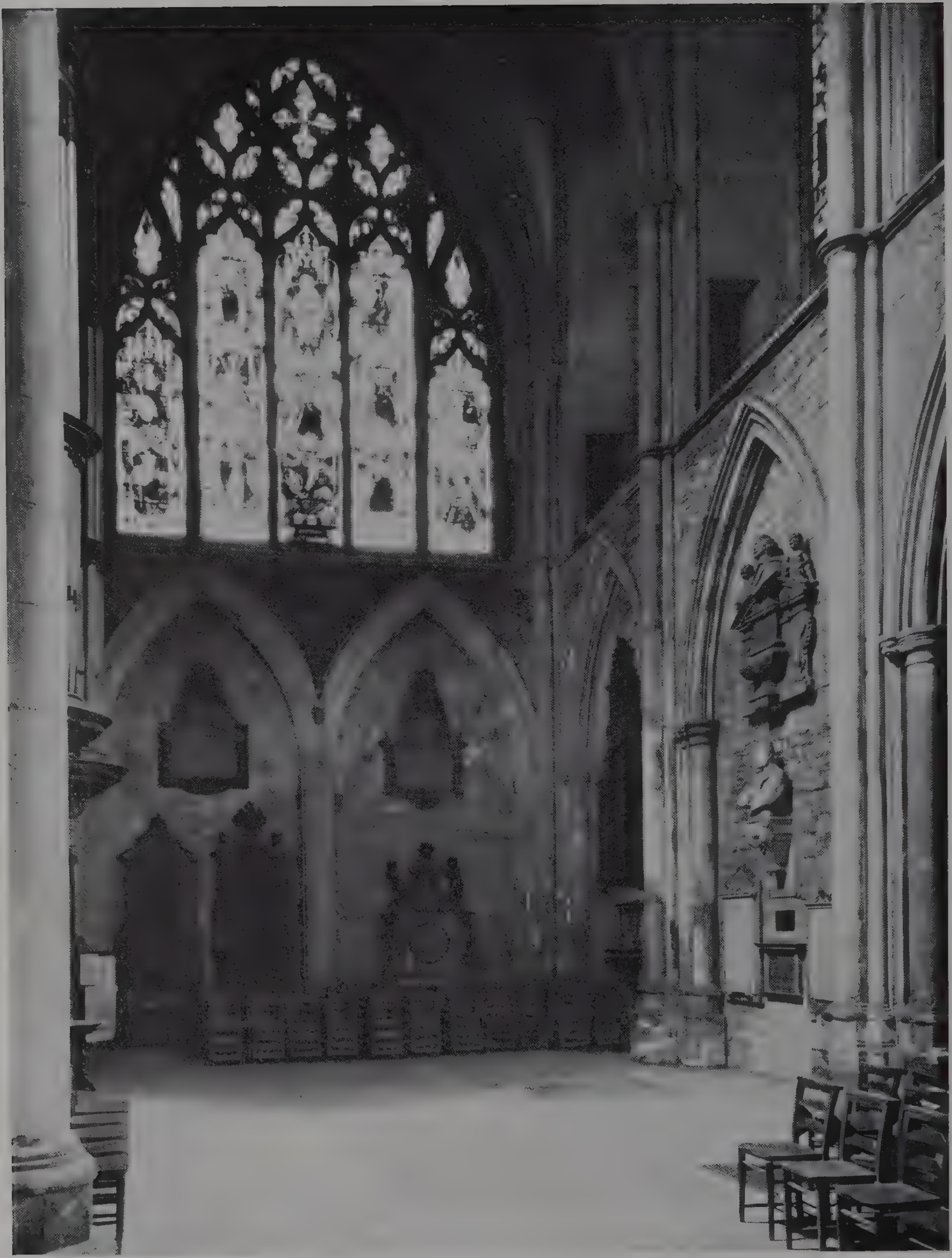
The *Eastern Arm* or *Presbytery* (64¾ ft. by 26¼ ft.) is of early 13th-century date (Plates 106, 108). The E. wall up to the base of the clearstorey is concealed by the reredos of Bishop Fox. The two pointed and moulded arches ranging with the main arcade, though filled in, are partly visible from the E. or ambulatory side. At the triforium level the 13th-century wall is pierced by two round-headed doorways formerly opening from the space over the vault into the triforium passage, but now blocked by the reredos. The gable with its three lancet windows is entirely modern. The N. and S. walls of the eastern arm are similar and each of five bays; they date from the first part of the 13th century, the four western bays on the south being the latest in date. The main arcades consist of pointed and deeply moulded arches of three orders having moulded labels on the presbytery-side; they rest on piers alternately circular and octagonal with a semi-circular respond at the E. end and a semi-octagonal one at the W. The inner order of the N. arches rests on circular detached shafts against these piers, and the inner order on the S. on corbels of inverted conical form terminating in head-stops. Three clustered and attached shafts on the inner or presbytery face of each pier are carried up to support the main vault, and similar but smaller groups on the opposite faces support the aisle vaults. The moulded bases of the piers follow the outline of the pier and its accompanying shafts, as do also the moulded capitals except for the angle-shaft of the S.E. pier and the presbytery vaulting-shafts, round which the abacus only is carried, as a band-course. The outer order of the E. arch is stopped above the spring on the E. by a small moulded capital above a hollow which formerly contained a short shaft resting on the main capital. The main arcade, triforium and clearstorey of the N. side are divided by moulded string-courses and vertically into bays by the vaulting shafts which are banded by the triforium string and finished with deeply moulded capitals at the base of the clearstorey, the string-course of slightly different section coincides in level with the abaci of the capitals. Each bay of the triforium (Plate 107) has four pointed and moulded arches springing from piers and responds. Each pier has on the face an attached circular and filleted shaft with moulded capital, into the bell of which the fillet is continued up; the base rests on a square sub-base with carved spur-ornaments at the other angles. The responds have plain shafts and a line of dog-tooth ornament. At the back of these arches is a narrow triforium passage, each main bay of which is isolated by a solid pier behind the vaulting shafts. The arches of each sub-division are carried back against the rear wall in the form of small barrel vaults, and the piers are tied back by moulded stone lintels at the springing level, resting on corbels against the rear wall. One doorway in each bay gives access to this passage from the space over the aisle vaults. The jambs and head have a continuous moulding on the presbytery side, but are plain behind; on the N. side and in the E. bay of the S. these doorways are round-headed, but in the remaining bays on the S. they are segmental-pointed. The clearstorey consists of a large moulded arch in the centre of each bay (enclosing a tall lancet-window) and two narrow side arches, many distorted to horse-shoe shape; they rest on square piers, both piers and responds having small attached shafts with moulded capitals and bases. At the back runs the clearstorey passage, which is unbroken from E. to W., and the piers are tied to the wall by a moulded lintel at the spring of the arches and by a stone tie at a lower level. The inner reveals of the clearstorey windows are splayed and have a moulded edge. Externally the walls are entirely modern with flat gabled buttresses between the bays and square clasping buttresses at the E. angles, the N.E. angle being crowned by an octagonal pinnacle. Between the first and second and between the third and fourth bays the clearstorey walls are supported by 14th-century flying buttresses arched below and having a tabled coping above; they have been entirely refaced. The S. wall of the presbytery is similar to the N., but has certain indications of a slightly later date. The mouldings are different, the bases of the triforium shafts (except in the first bay) have circular sub-bases, the shafts have no fillets and the labels of the main arcade terminate in several instances in foliage-stops. The main vault is quadripartite with moulded ribs springing off the level of the base of the clearstorey; the cells are of chalk. The vault with most of the clearstorey has been reconstructed.

The *North Aisle* of the presbytery (13½ ft. wide) is of early 13th-century date and opens at the E. end into the ambulatory. In the N. wall are three windows. That in the E. bay is of three pointed lights (*c.* 1280) and is otherwise similar to the middle window in the S. wall of the ambulatory. In the second and third bays are single lancet-windows corresponding to those in the N. wall of the ambulatory. All these windows are wholly or partly of modern restoration. In the fifth bay is a square-headed 16th-century doorway to the adjoining chapel. It has a moulded oak frame with chamfered and moulded base-stops. The bays of the aisle are divided by vaulting shafts corresponding to those against the main arcade piers opposite, with two attached and one free shaft. The group between the second and third bays is destroyed below the capital by a monument. Below the window-sills internally runs a moulded string-course much restored. The aisle-vault is quadripartite with



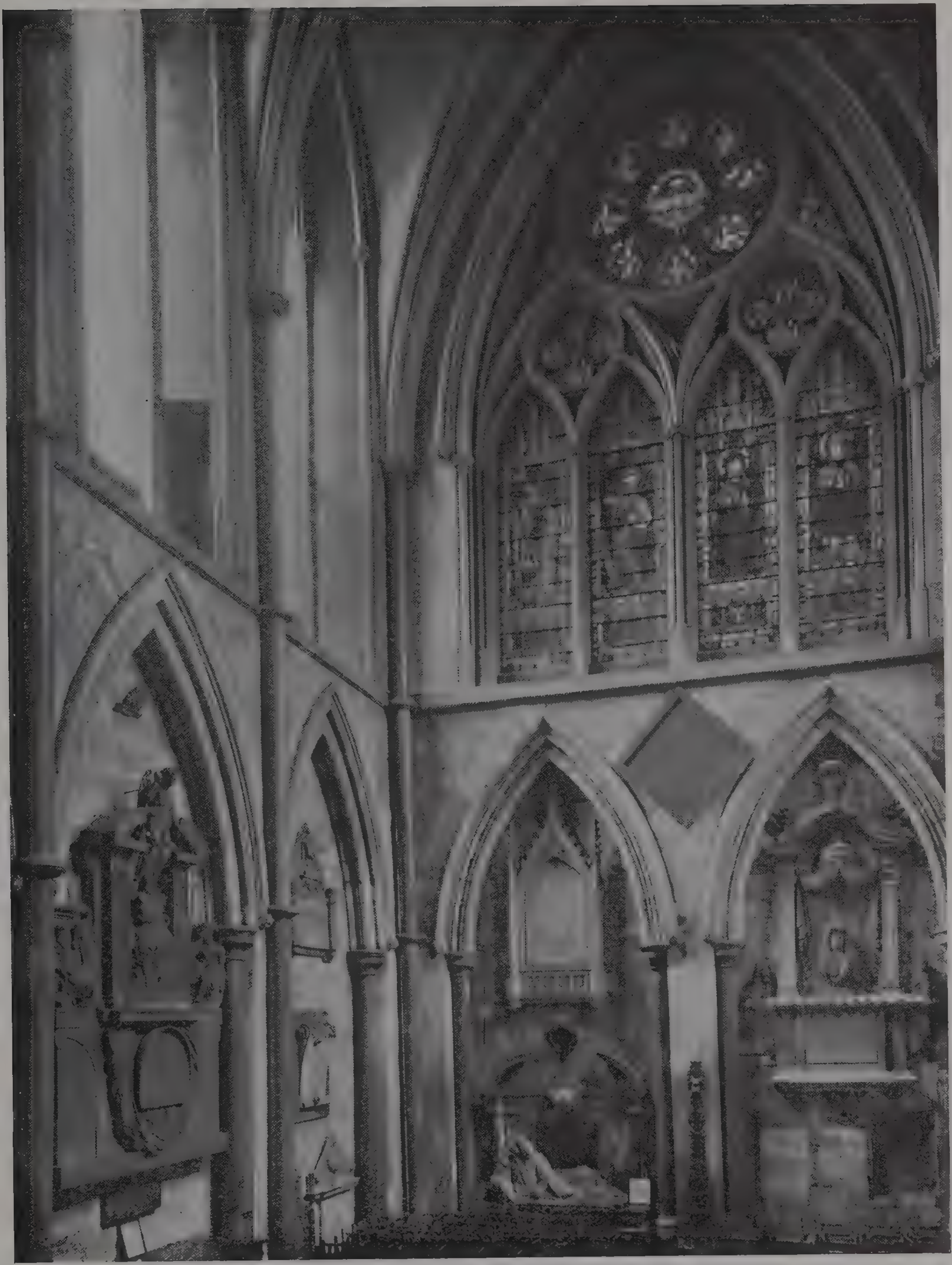
SOUTHWARK: (1) SOUTHWARK CATHEDRAL.

E. Ambulatory and Chapel Aisle, looking S.E., early 13th-century.



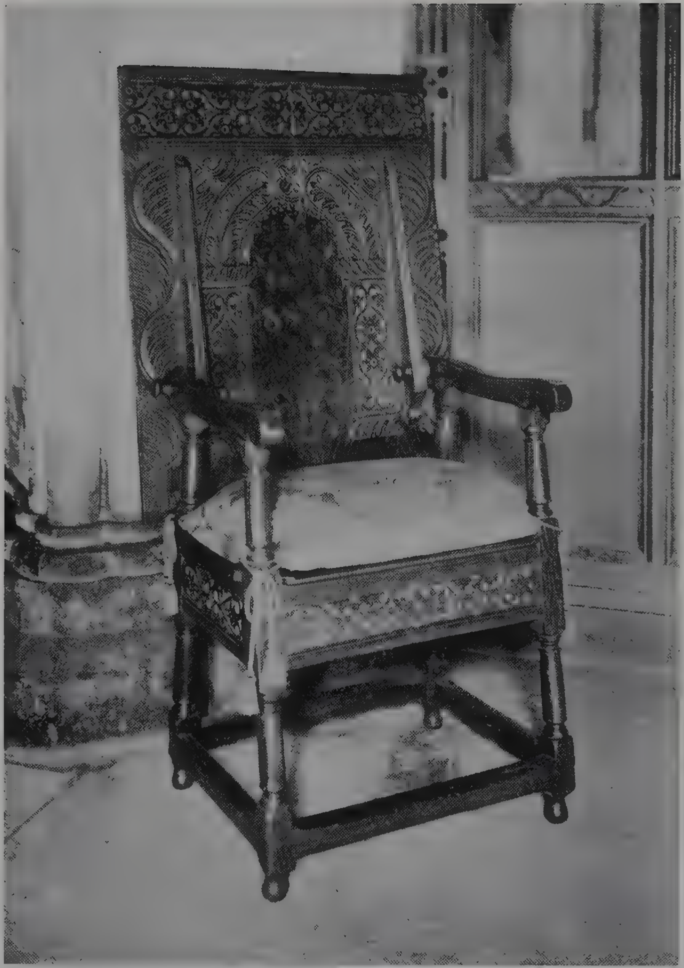
SOUTHWARK: (1) SOUTHWARK CATHEDRAL.

S. Transept, early 14th-century.

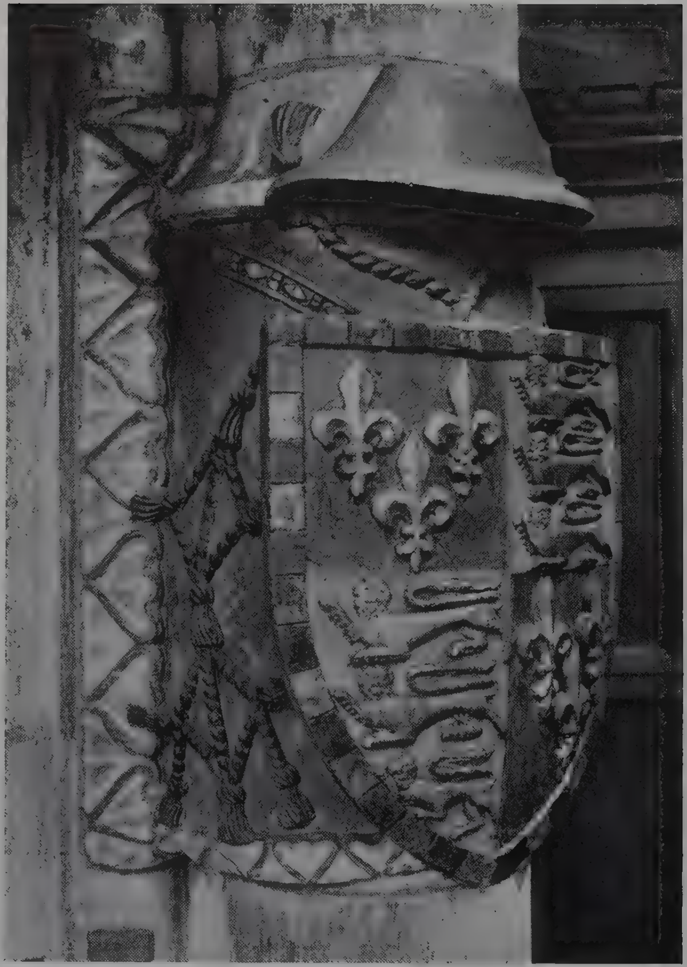


SOUTHWARK: (1) SOUTHWARK CATHEDRAL.

N. Transept, late 13th-century.

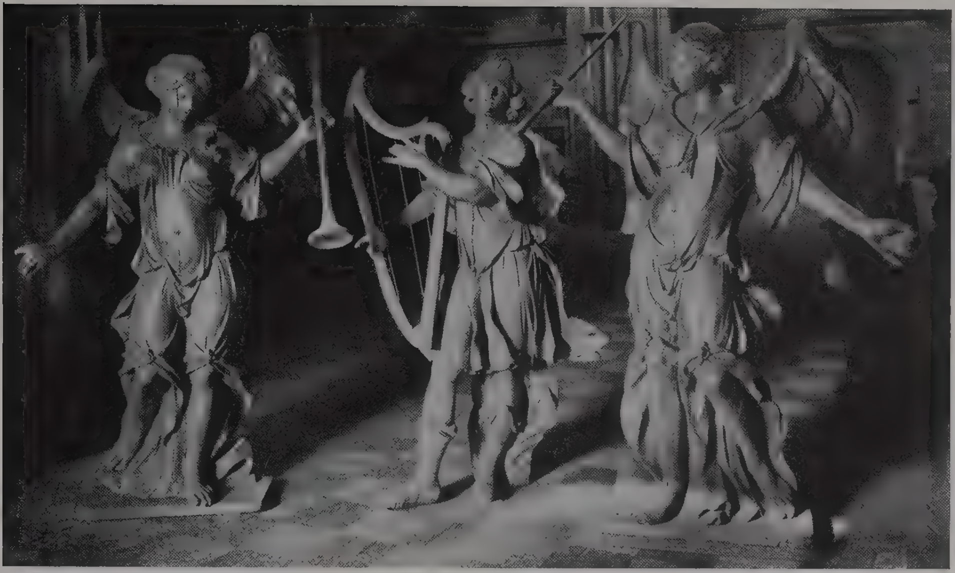


Chair with table-top back, early 17th-century.

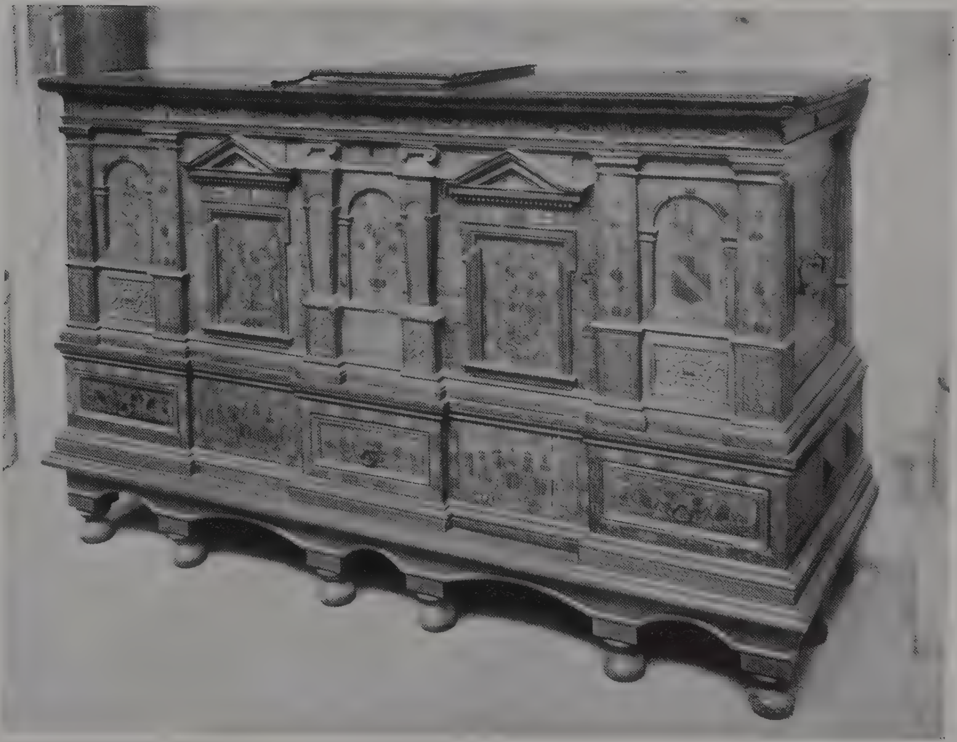


Shield of Cardinal Beaufort, early 15th-century.

SOUTHWARK: (1) SOUTHWARK CATHEDRAL.

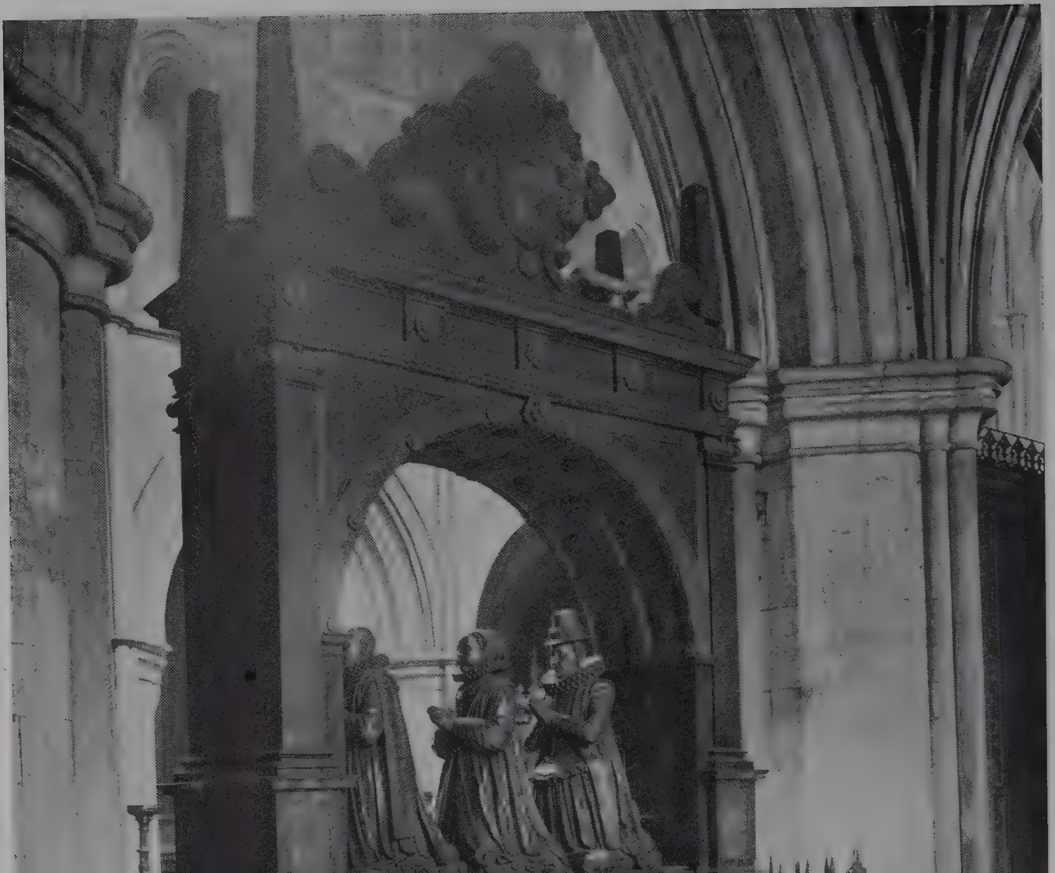


Carved figures from Organ, late 17th-century.



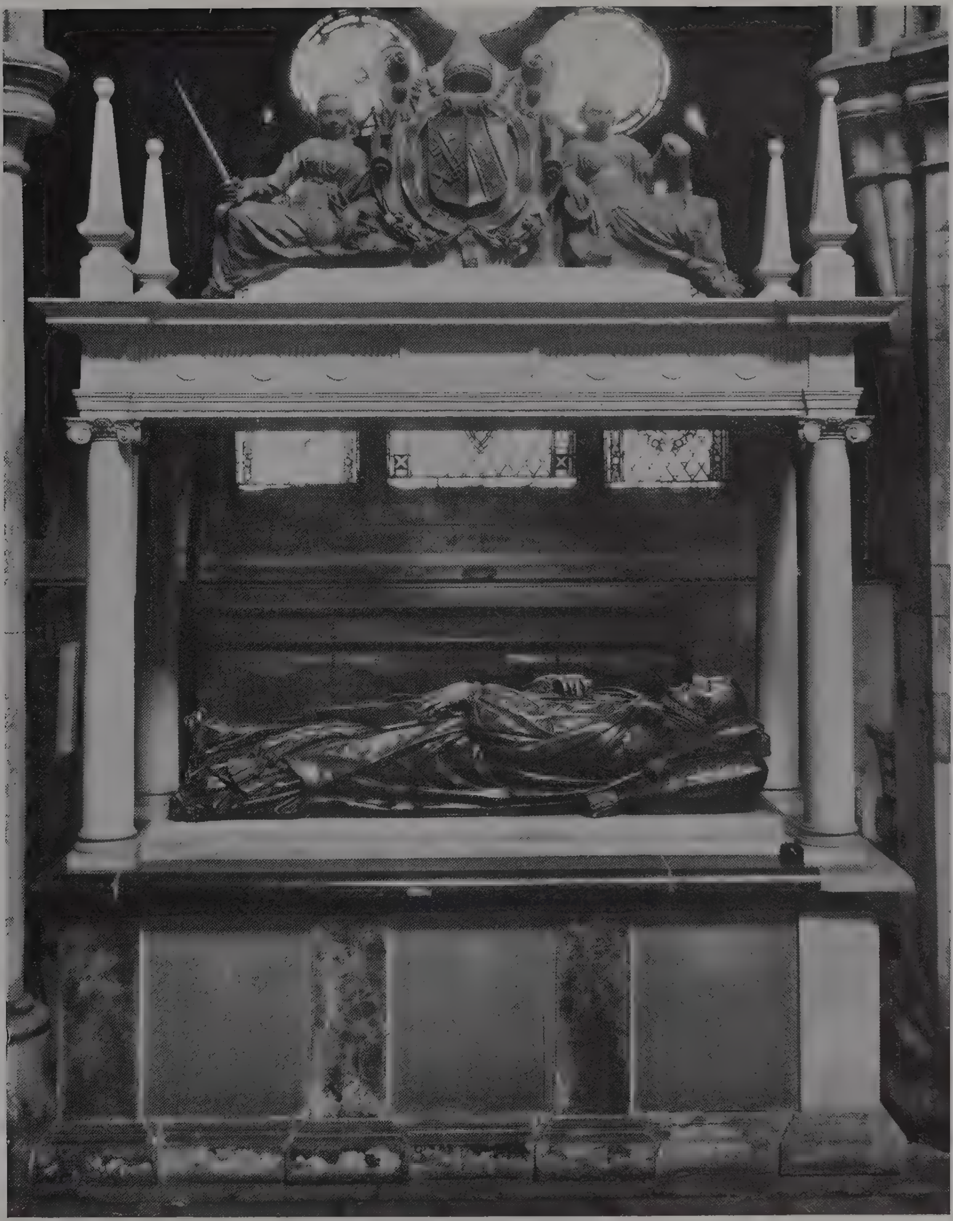
Chest, late 16th-century.

SOUTHWARK: (1) SOUTHWARK CATHEDRAL.



SOUTHWARK: (1) SOUTHWARK CATHEDRAL.

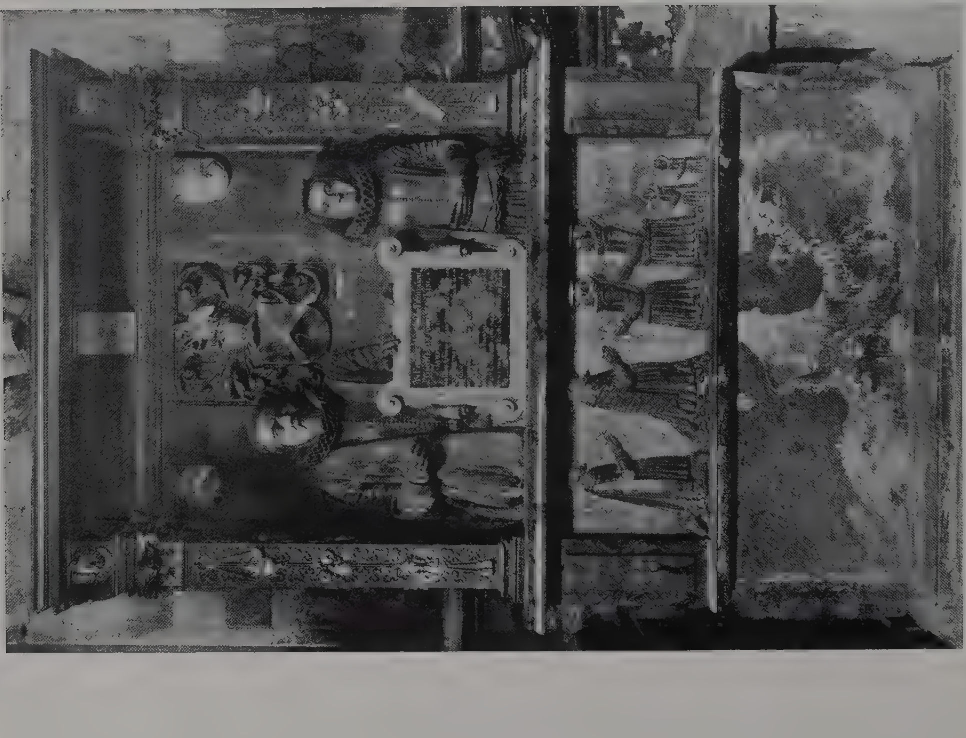
Monument (5) to Richard Humble, early 17th-century.



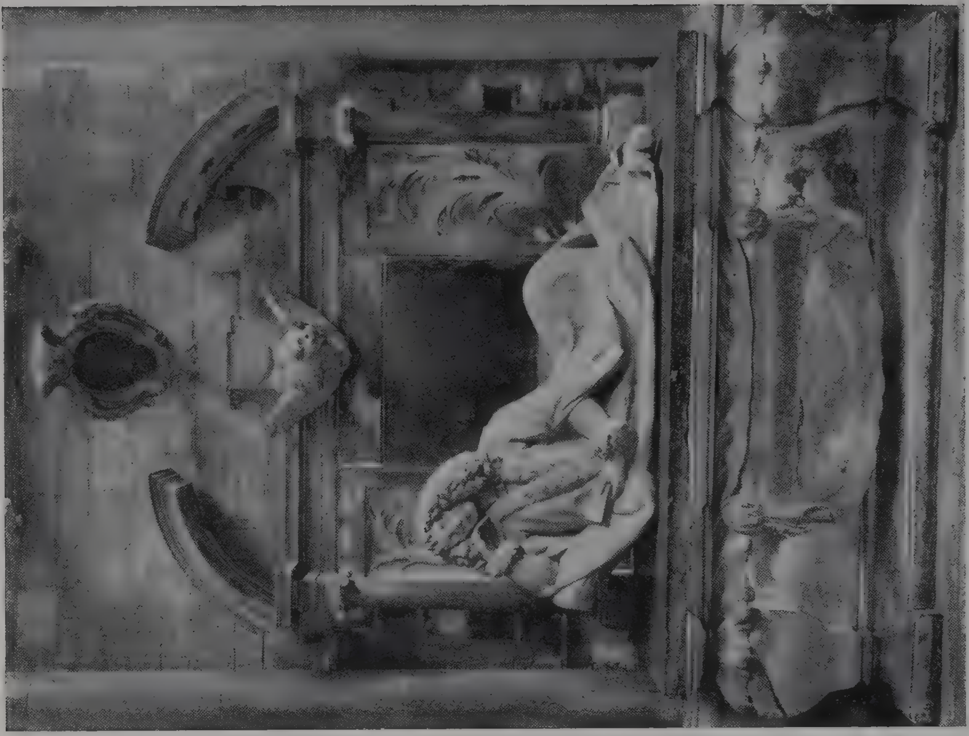
SOUTHWARK: (1) SOUTHWARK CATHEDRAL.

Monument (7) of Lancelot Andrewes, Bishop of Winchester, 1626.

PLATE 116.



Monument (10) of John Trehearne [1618].



Monument (14) of Lionel Lockyer, 1672.

SOUTHWARK: (1) SOUTHWARK CATHEDRAL.

moulded ribs, similar to that over the ambulatory. The exterior of the wall is entirely refaced. Opposite the E. presbytery wall is a buttress with a gabled head, and supporting the flying buttresses of the presbytery vault are two 14th-century buttresses of deep projection capped by square panelled and crocketed pinnacles. The western of these forms part of the E. wall of the Harvard Chapel.

The *South Aisle* of the presbytery (13½ ft. wide) is similar in general character to that on the N. In the first bay of the S. wall is a late 13th-century window of three trefoiled lights, otherwise similar to that in the N. aisle. In the second and third bays are modern lancet windows with a modern doorway in the third bay. In the fourth and fifth bays are modern arches to the organ-chamber. The four last bays formed an open arcade to the parish chapel of St. Mary Magdalene before its destruction in 1822. Much of the pavement of this chapel still remains *in situ* in the graveyard. The exterior of the S. aisle has three 14th-century buttresses of deep projection, two capped by pinnacles and supporting flying buttresses, like those to the N. aisle. Some small portions of original facing remain.

The *Central Tower* (21 ft. by 26 ft.) rests on four lofty pointed arches (Plate 108) of which the E. and W. are 13th-century, the W. being somewhat the later in date. The N. and S. arches are 14th-century. The E. arch is of four moulded orders on the W. face and three on the E. The inner order rests on a moulded and foliated square capital with a square diminishing shaft under, terminating in a head-corbel, a man with long hair on the N. and a mitred bishop or abbot on the S. The W. arch is of four moulded orders, the inner resting on a moulded half-round corbel with a short shaft below terminating in heads, a king on the N. and a queen on the S., both probably modern. The N. arch is of three moulded orders, with a moulded label finishing with head-stops on the S. face, the western wearing a crown or coronet. The orders spring from as many attached round shafts separated by hollow-chamfers and having moulded capitals and bases, the latter resting on a common plinth some 11 ft. high. The S. arch is similar to the N. in every respect, except that the shafts are carried down and finish with moulded bases at the floor-level. The springing-line of all the tower arches is level with the base of the presbytery clearstorey. A moulded internal string-course, a short distance above the crowns of these arches, divides this from the second stage which is open to the church. A gallery roofed with a pointed barrel vault is carried round in the thickness of the walls at this level and communicates by doorways with the roofs of the presbytery transepts and nave. It is approached by a circular stairway adjoining the N.E. tower-pier. The gallery opens to the crossing by four pointed 14th-century arches in each face. The two middle arches are coupled with a free circular shaft between them and attached shafts to the outer jambs with moulded capitals and bases. The other arches are similar and all have moulded labels carried along the wall face as a string. Above this a course of moulded corbelling supports the flat wood ceiling. The third stage is of similar date and in the walls, internally, are remains of arcading or windows of that date. In each face was a large pointed arch divided into two lights and flanked by smaller arches, each equal to one of the lights of the centre arch. The moulded jambs and mullions have been almost entirely hacked away, and have recently been uncovered; the mouldings have, in places, been restored. The fourth stage with the bell-chamber above dates from the early 15th century. In each face are two lofty two-light, transomed windows with traceried heads; each light has a cinquefoiled head both above and below the transom. The windows have external moulded labels and a moulded rear-arch which is original, the rest being restored. Below the windows, both externally and internally, is a moulded string-course. The fifth stage or bell-chamber is marked by a moulded string-course externally. In each face are two windows somewhat similar to those in the stage below, the rear-arches being original. Across the angles of the tower are pointed stone squinches for a spire, which was never built. The tower is finished with an embattled parapet of flint and stone chequer-work all restored but representing an ancient feature. At the angles rise lofty octagonal pinnacles with embattled cornices and crocketed spirelets, much restored but dating originally from 1689.

The *North Transept* (35½ ft. by 25 ft.) is mainly a late 13th-century building (Plate 111), but the core of the lower part of the walls is of the 12th century. It projects three bays from the central tower, the bays being divided by circular vaulting shafts of Purbeck marble, with moulded capitals and bases and banded at the spring of the arcade and at the base of the clearstorey. A number of lengths of shafting have been restored in Cornish marble and all the capitals are modern. The two northern bays on the E. side of this transept are similar and have each a pointed wall arch, deeply moulded and resting on side shafts with moulded bell capitals and bases and having a moulded label with restored foliage-stops. The northernmost shaft is of marble and the others of freestone with marble capitals. These two arches have each a sub-arch opening into the 'Harvard Chapel'; the first of these is of early 12th-century date with a distorted round head and square responds with shallow fluted capitals, abaci and necking. The second arch is modern. The southernmost bay on the E. side contains the arch to the N. Presbytery Aisle. It has a pointed late 13th-century arch with side-shafts like those to the other bays, but here the curve on the S. is broken and the arch is brought vertically down on to the capital. This arch encloses a pointed early 13th-century sub-arch, of which the northern jamb is entire, with moulded angles and an inner moulded order springing from a moulded corbel resting on a carved head. The southern half of the arch dies into the later jamb except for one member of the inner order which springs from a diminutive corbel. In this jamb is a pointed doorway to the circular tower stairway. The combined clearstorey and triforium is uniform on the E. and W. sides and each side has three windows; the two northern pairs are each of two plain pointed lights, with a pierced spandrel in the pointed head, having attached shafts to the jambs and mullions with moulded capitals and bases. The rear-arches are moulded and spring from similar jamb-shafts. The southern pair are similar in detail but of one light only, the lower half of the window being blocked by a wall following the rake of the adjoining aisle roofs (on the W. this wall is modern). The triforium passage is carried along the sill level of these windows, with square-headed openings in the jambs, but this is not continued in the N. end of the transept, and is entered from the aisle-triforium by pointed doorways in the raking walls before mentioned. All these windows are largely original late 13th-century work except the northern pair, which is much restored. The N. wall of the transept has two late 13th-century wall arches with jamb-shafts, etc., like those on the E. wall, but of these only the W. half of the E. arch retains any considerable amount of original work; the jambs are, however, mostly original. The plain wall space behind is at any rate in part 12th-century work, and under the E. arch a short length of original string-course, with billet-ornament, remains. Behind the W. bay of this wall is exposed externally a blocked round-headed doorway of the 12th century, formerly the entrance to the night-stair from the dorter. The arches have moulded labels with restored carved stops. Above the string-course over these arches the wall is entirely modern with a large four-light geometrical window. The W. wall is similar to the E. with three wall-arches to the ground storey, all largely original late 13th-century work except for the N. half of the N. arch. The wall-face enclosed by the two northern arches is modern; the S. arch encloses an acutely pointed early 13th-century arch to the N. nave aisle, chamfered on the angles. The chamfer to the N. half of the arch terminates at the crown in a minute carved bishop's head. The transept is covered by a modern plaster-ribbed vault.

The *Harvard Chapel* (formerly the Sacristy) (27 ft. by 23 ft.) opens into the N. transept by the two arches already described. The E. wall has a modern three-light window. The wall to the N. of it is of late 12th-century date, and in the angle is a considerable length of vaulting shaft with a moulded base and square plinth set diagonally. The southern part of the E. wall is of the 14th century much restored and forms the base of one of the presbytery buttresses. The N. wall is of late 12th-century date as to its E. half and of early 12th-century date in the western part, which formed the spring of an apsidal chapel. The curve is still visible externally and the foundations of the rest of the chapel have been uncovered.

The *South Transept* (39½ ft. by 24½ ft.) is entirely of the early 14th century and projects three bays from the central tower (Plate 110). In the N. bay of the E. wall is a pointed arch to the S. presbytery aisle, with moulded orders towards the transept and aisle springing from engaged shafts with moulded capitals and bases (the vaulting shaft adjoining the S.E. jamb-shaft is of the same date); the transept side has a moulded label with head-stops, and the thickness of the wall is supported on three chamfered ribs dying into the face of the jambs. The two southern bays on this side have each a pointed and moulded arch, much restored, stop-chamfered above the floor and formerly opening into the chapel of St. Mary Magdalene; the N. arch now opens into the modern organ-chamber; the S. arch is blocked and pierced by a modern door. The combined triforium and clearstorey is separated from the arcade below by a moulded string-course, the E. and W. sides are similar and have each three windows of three lights (of *c.* 1350) with pointed and traceried heads; the mullions and jambs have attached shafts with moulded capitals and bases, and the moulded rear-arches have similar jamb-shafts. The lower parts of all these windows are filled in with a modern wall which rakes up, in the N. pair, along the line of the aisle-roofs. The triforium-passage is at the sill-level, with square-headed openings in the window-jambs and is carried round the S. end. The S. wall has two acutely-pointed and moulded wall-arches similar to those on the E. The central respond is mostly modern, having been cut away for a modern doorway and now again restored, the moulded labels have a carved face-stop to the central spring. Under the W. of these arches is the four-centred head of a 15th-century doorway, now blocked. Above these arches is a large modern five-light window, the moulded rear-arch with side shafts is 14th-century. The W. wall is generally similar to the E. and has in the two S. bays wall-arches similar to those on the S. The transept has a modern plaster-ribbed vault with one 14th-century moulded wall-rib against the N. wall. The vault springs from groups of three clustered shafts, carried down to the floor, with moulded capitals and bases banded by the triforium-string; they are of free-stone. Built into the vaulting-shaft between the second and third bays on the E. side is a 15th-century carved stone block (Plate 112), with an enriched nebuly border, bearing a shield of the Beaufort arms surmounted by a cardinal's hat. The colours have been restored. Much of the work of this transept is modern restoration, especially the window-tracery.

The *Nave* (103½ ft. by 26 ft.) is entirely modern, but incorporates a few fragments of 12th, 13th and 14th-century work. The modern building stands upon the 13th-century foundations and is seven bays long. The irregular spacing of the aisle bays, in relation to the arcade, perhaps indicates that the outer walls follow the divisions of the 12th-century church, and the greater width of the S. aisle is evidence that it was widened in the 13th-century re-building. The two E. responds of the nave-arcades are of early 14th-century date and are half-octagonal on plan with an attached shaft on the W. face with moulded capital and base (the latter modern) continued round the respond. The vaulting-shafts, at this end, at the triforium-level are also partly of the same date. The base of the W. wall is largely 13th-century and some old stones are reset in the W. responds.

The *North Aisle* (12 ft. wide) incorporates some ancient portions. In the first bay of the N. wall is the eastern processional doorway from the cloister. It is of the middle of the 12th century; the outer arch has gone and the inner is modern. The external jambs are recessed in four orders, the inner with a vertical line of cheveron-ornament and the three outer with detached circular shafts banded half-way up and having moulded bases and capitals with much weathered foliage and square abaci. The whole is much mutilated and the outer shaft on the E. is missing. In the sixth bay is the internal arch of the W. processional doorway, reset. It is of similar date and of one chamfered order and is partly restored.

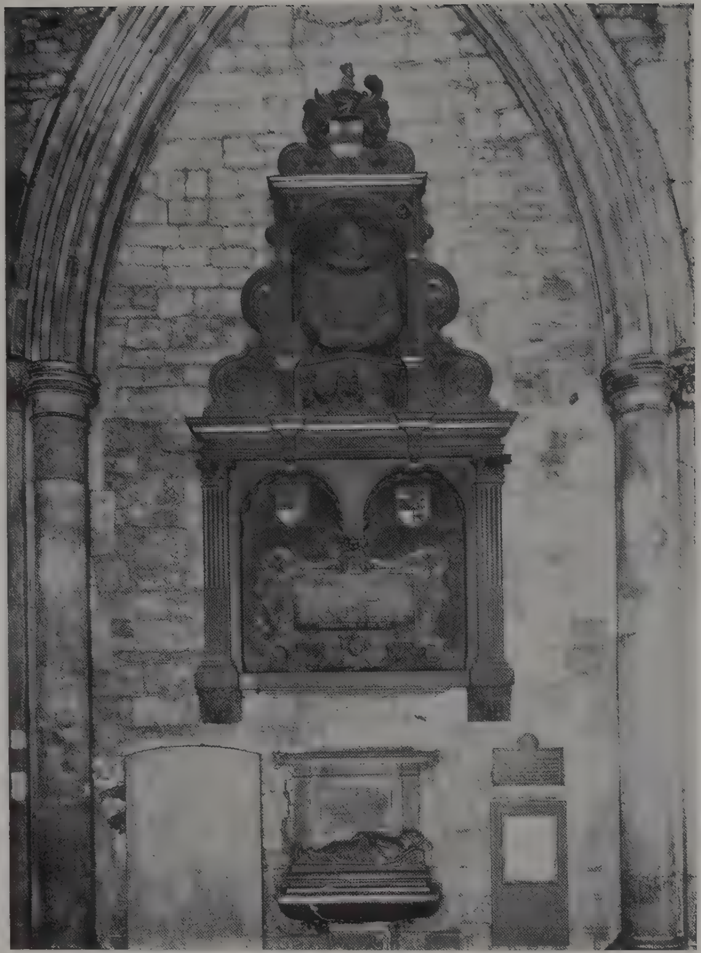
The *South Aisle* (12 ft. wide). In the seventh bay of the S. wall, three bays of a 13th-century wall-arcade are reset, with deeply moulded, pointed arches springing from detached shafts, of which only the damaged foliated capitals remain. In place of one capital, the abacus rests on a moulded corbel.

Roofs. The timber roof over the N. transept appears to include some ancient timbers, possibly brought from the old nave when it was unroofed. The other roofs with their coverings are all modern, the coverings being either of copper or of lead.

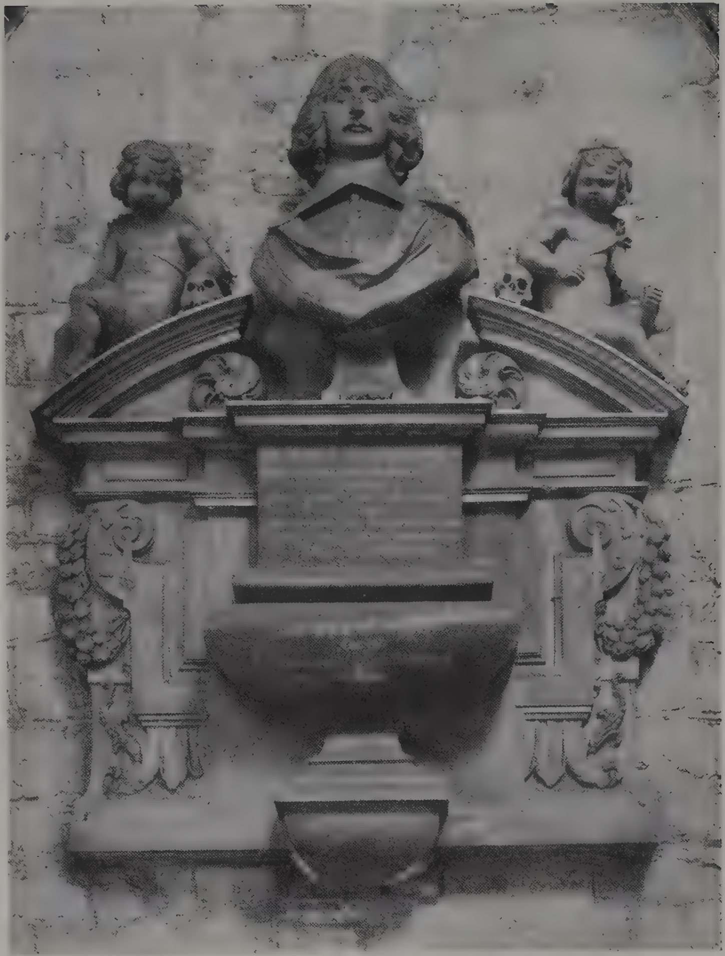
The *Monastic Buildings* stood on the N. side of the church. The *Cloister*, about 90 ft. from E. to W., flanked the nave on the N., but except for the two doorways already described nothing now remains of it. The *Chapter House* immediately adjoined the N. transept (it was about 35 ft. by 23 ft.) and had a small vestibule between it and the E. cloister walk. Traces of it remain against the N. wall of the church, and in the angle formed by the spring of the apsidal chapel in the N. transept is a much weathered vaulting-shaft of doubtful date, and the offset of the E. wall. The *Dorter Sub-vault* running N. from the chapter house was destroyed early in the 19th century.

Fittings. *Brass:* In S. aisle of presbytery—on N.W. pier, to Susanna Barford, 1652, inscription only. *Candelabrum* (Plate 7): over middle of crossing, of brass with ball at lower end inscribed "The Gift of Dorothy ye relict of Jn° Applebye Esqe to ye Parish Church of St. Saviour Southwarke 1680," with three radiating rows of scroll-work branches with modern sconces fitted with electric lights and with dove immediately below hook of supporting pendant; pendant of ornamental wrought-iron scroll-work with four-way projections in middle enriched with Tudor roses with mitre below and crown above, probably a later addition. *Chair* (Plate 112): In S.E. chapel of Ambulatory—with turned and square legs and posts, carved rails to seat, shaped elbows, and a back hinged to the elbows with screwed oak pins to form a table-top; the inside of back (underside of table-top) carved in low relief with a round-headed panel and a border and inlaid with a vase containing foliage and flowers: border of carving on upper surface of table-top: early 17th-century. *Chest:* In N. transept—set on low modern stand, chest (Plate 113) of oak with front in five bays, the middle bays flanked by Ionic pilasters tapering downwards and having round-headed panels, and the end bays by Doric pilasters, all ornamented with inlay foliage-work of coloured woods and standing on pedestals enriched with inlay arabesque-work and supporting a continuous entablature with triglyphs and strapwork ornament in relief in the frieze; within end bays, small round-headed recesses inlaid respectively with achievements-of-arms of Offley and Harding, and similar recess in middle bay with inlay of vase of flowers; intermediate bays treated in imitation of masonry with imitation window-frame in middle enclosing panel of flowers and strapwork in inlay, with moulded sill and eared architrave surmounted by inlaid frieze, dentilled cornice and a pediment; base with moulded plinth and capping with panelled drawers to middle and end bays which project slightly, and inlay foliage-work to intermediate bays representing conventional groups of buildings with towers. Ends of chest with Doric fluted angle-pilasters enclosing moulded panels with inlaid arabesque-work and resting on decorated moulded base with jewel-ornament. Lid contains three flush panels, the end panels decorated with arabesque-work and middle panel with merchant's mark incorporating initials

H.H.O.; said to have been given by Hugh Offley and his father-in-law Robert Harding in 1588. *Coffins and Coffin-lids*: In N. transept—on floor against N. wall, tapering stone coffin with remains of lid in two portions with hollow-chamfered edge and top carved in relief with ornamental cross with a sun, a moon and two stars between the arms, mid 13th-century. In S. transept—large stone coffin with shaped head and two draining holes, 13th-century. *Communion Table* (Plate 15): In E. ambulatory—of oak (?) with moulded lower rails on ball-feet and twisted legs with moulded bases and Corinthian capitals, grouped in fours at the corners, supporting entablatures and moulded top; front partially filled with shaped ornamental panel with carved circular panel in middle carved with IHS with surrounding cherub-heads and flanked at top by cherub-heads and doves carved in the round, early 18th-century. *Door*: re-used between N. aisle of presbytery and the Harvard Chapel—square-headed in two vertical panels with central moulded rib and studded with flat-headed nails; small ring-handle decorated with serpents, and having a pierced sex-foil plate; plain strap-hinges set in moulded frame with shaped stops to jambs, early 16th-century, repaired. *Glass*: In Harvard Chapel—in E. window, square panel with arms of Queen Elizabeth within a Garter, in yellow stain and enamel brown line on white glass, late 16th-century with modern repair. *Niche*: In N. transept—in N. wall, with rebated jambs and square head; formerly divided by central mullion now broken away; above head shallow trefoiled panel, late 13th-century. *Monuments and Floor-slabs*: Monuments: In ambulatory—against E. wall, (1) an emaciated recumbent stone effigy in a shroud, 15th-century; (2) to Nicholas Norman, waterman, 1629, and Elizabeth his wife, 1629–30, slab with inscription; on S. wall, (3) to James Shaw, Alice his wife, 1693, Capt. Joseph Williams her nephew, and Alice his daughter, wife of William Overman, 1697, tablet with broken curved pediment and achievement-of-arms. In presbytery—on N.E. pier, (4) to John Hayman, 1646, merchant-tailor, inscription; (5) to Richard Humble, alderman, Margaret (Pierson) his first and Isabel (Hinclimmon) his second wife, who survived him, and Elizabeth his daughter interred with her father in 1616, altar-tomb (Plate 114), surmounted by kneeling figures of man and his two wives in early 17th-century costume under round-headed canopy with attached square Ionic pilasters at the angles on panelled pedestals and supporting entablature surmounted by Jacobean cresting with achievement-of-arms in middle of each side and obelisk at the angles; panelled base with moulded plinth and capping and figures of six children in relief in panels, erected by Peter, son of Richard, and restored in 1873; on S.E. pier, (6) to William Mayhew, 1609, tablet with inscription; on S. side, within easternmost bay, (7) of Lancelot Andrewes, Bishop of Winchester, 1626, altar-tomb (Plate 115) surmounted by painted recumbent effigy (Plate 123) of bearded man wearing skull cap, small ruff, rochet and mantle of the Garter with right arm folded across his breast and holding book in hand; modern inscription-tablet at end of tomb, and detached slab near by of polished black slate or touch bearing painted inscription probably of 1703; modern canopy, with reset shield-of-arms of the see of Winchester impaling Andrewes supported by allegorical figures of Justice and Fortitude; formerly in the Bishop's Chapel; has been twice moved and restored in 1703, 1810 and 1919. In N. aisle of presbytery—under easternmost window, (8) altar-tomb with recumbent effigy (Plate 122) in oak of man in mail-armour with coif and long surcoat, leather breeches, legs crossed and right hand sheathing his sword, *c.* 1270, set within recessed canopy with cusped segmental head and panelled soffit, 15th-century; beneath second window from the E., (9) altar-tomb, with plain top within recessed canopy uniform with recess to (8) with traces of red, blue and gold and 18th-century or modern inscription-slab at back of recess to Thomas Cure, 1588, with Latin epitaph; (10) of John Trehearne, [1618], and his wife, wall-monument (Plate 116) with three-quarters length painted figures of man and wife wearing ruffs and in costumes of the period, on either side of and with hands on inscription-panel, set in recess flanked by panelled and enriched Corinthian pilasters carved in low relief with trophies of death, lamps, books, fruit, etc., and supporting entablatures with continuous cornice having coffered soffit; on back of recess, two shields and one achievement-of-arms, base flanked by panelled pilasters with, in middle, panel carved in relief with kneeling figures of two sons and four daughters; (11) to John Symons, 1625, plain inscription-tablet; (12) to John Morton, 1631, tablet with broken pediment and achievement-of-arms; (13) to John Gawen, 1647, panel of painted wood with shield-of-arms. In N. transept—against N. wall, (14) of Lionel Lockyer, 1672, with reclining effigy (Plate 116) of man in full wig and costume of the period on plain slab supported on pulvinated pedestal; above slab Ionic columns supporting entablature with large winged cherub-head in middle of entablature and broken curved pediment enclosing cartouche-of-arms; behind figure, inscription-panel flanked by panels carved with branches of palms; monument repaired 1741; (15) of Richard Blisse, 1703, and Elizabeth (Matthew) his wife, 1729–30 (Plate 118), with bust of man wearing full-bottomed wig, set in front of recess under draped canopy flanked by panelled Corinthian pilasters supporting entablatures and shaped pediment surmounted by two flaming vases and cartouche-of-arms; inscription-panel below with moulded base and winged skulls as corbels, and

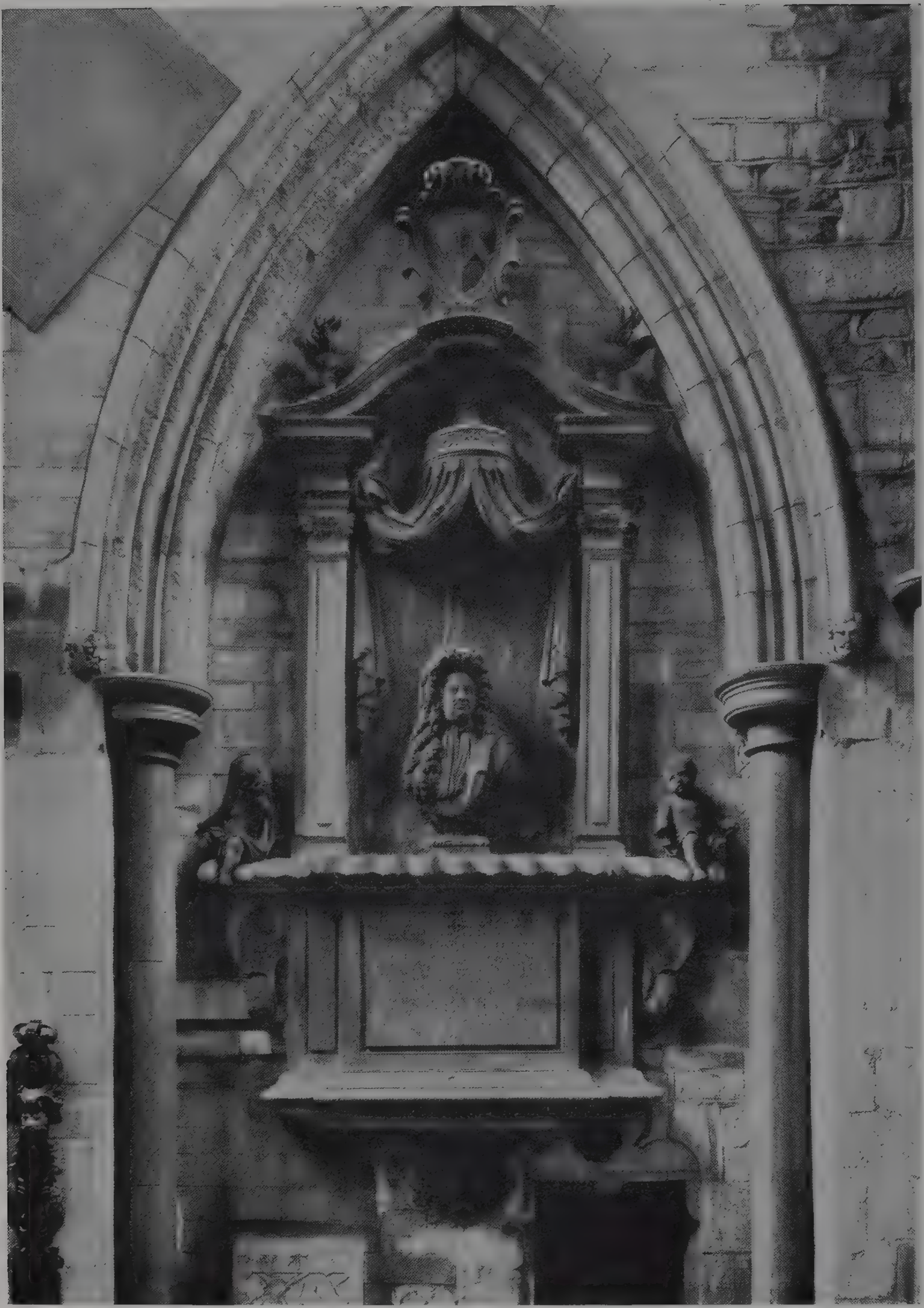


Monument (19) of John Bingham, 1625.

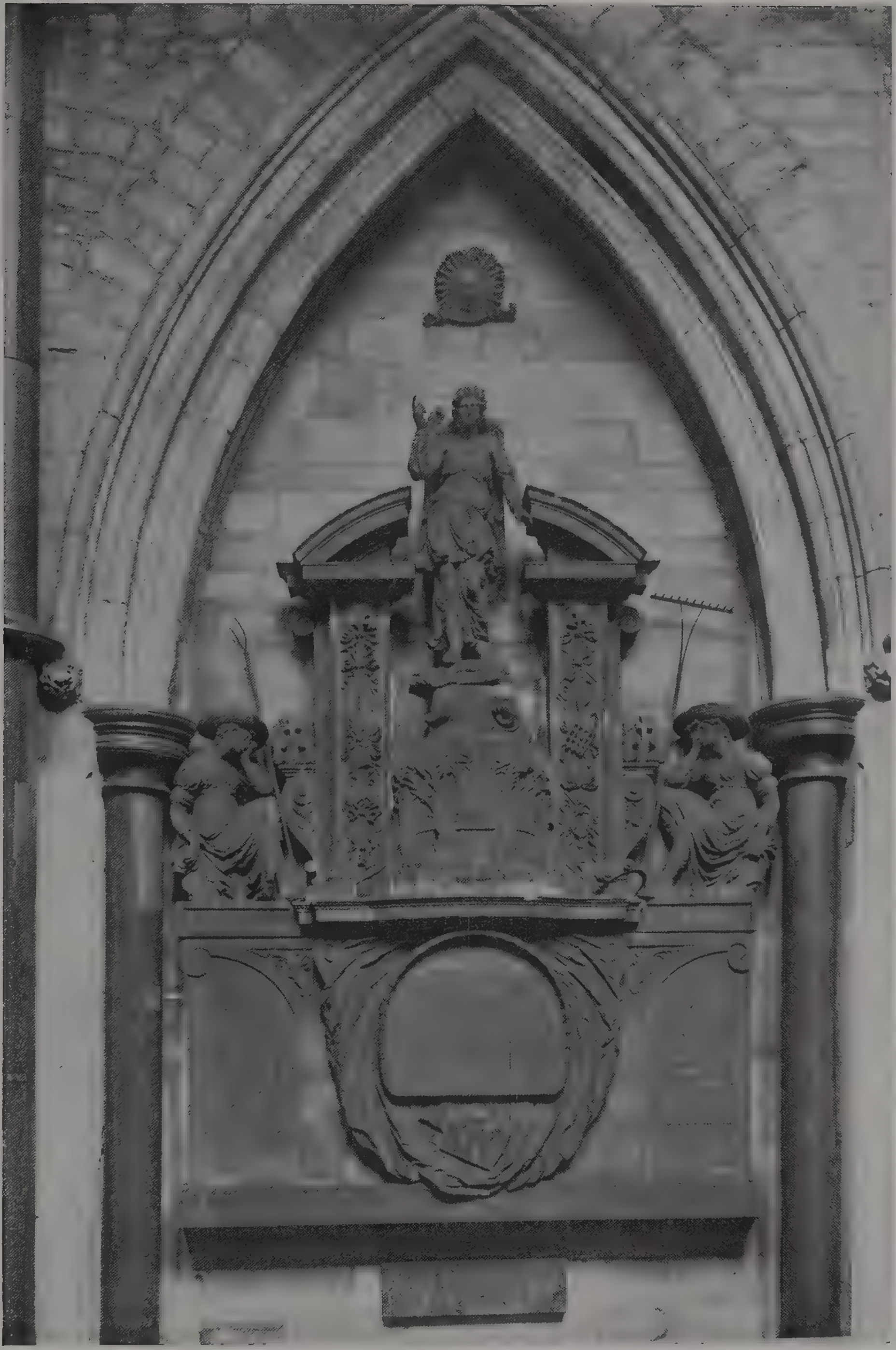


Monument (21) of Richard Benefeld, mid 17th-century.

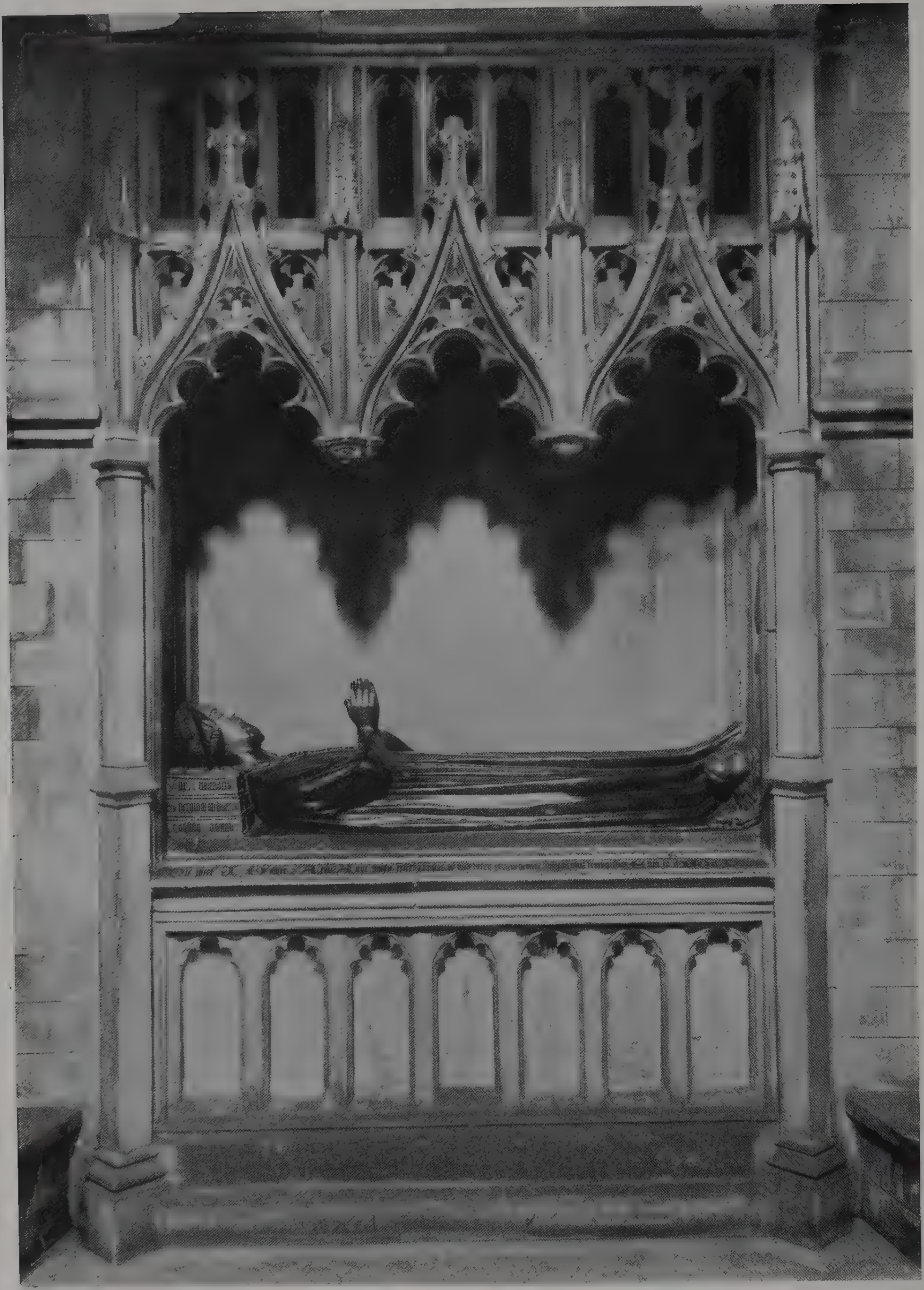
SOUTHWARK: (1) SOUTHWARK CATHEDRAL.



SOUTHWARK: (1) SOUTHWARK CATHEDRAL.
Monument (15) of Richard Blisse, 1703.



SOUTHWARK: (1) SOUTHWARK CATHEDRAL.
Monument (16) to Joyce, 1626, wife first to James Austin and afterwards to Sir Robert Clerke.



SOUTHWARK: (1) SOUTHWARK CATHEDRAL.

Monument (23) of John Gower, the poet, 1408.

flanked by scroll-brackets and cherub-heads, all surmounted by gadrooned shelf supporting at sides weeping cherubs or putti; on W. wall, (16) to Joyce, 1626, wife first to James Austin and afterwards to Sir Robert Clerke, Baron of the Exchequer, wall-monument (Plate 119) with draped inscription-tablet in form of winnowing fan and shield-of-arms on a broken spade in base and, in upper part, winged allegorical figure of Agriculture standing on a rock, through which twines a serpent and from which spouts water, and surrounded by wheat-sheaves, all between panelled pilasters carved with emblems of the harvest, surmounted by cornice and broken curved pediment and flanked by seated figures of mourning harvesters, erected 1633, restored 1706, 1764 and again in 1831; (17) to William Austin, 1633–4, inscription-tablet of black marble. In S. transept —on W. wall, (18) to William Hare, 1698, grocer, white marble tablet with shield-of-arms on carved apron and almost obliterated painted inscription to Mary his wife, 1714; (19) of John Bingham, 1625, saddler, wall-monument (Plate 117) in two stages with lower stage in form of double round-headed recess enclosing inscription-panel with frame of strapwork, female busts, etc., and two shields-of-arms, the recess flanked by fluted Corinthian pilasters supporting entablature surmounted by upper stage with half-length figure of man in costume of period in round-headed recess, flanked by scroll-brackets and surmounted by cornice and achievement of arms; (20) to William Em[er]son, 1575, with small effigy of emaciated recumbent figure on moulded shelf with inscription-panel above, flanked by pilasters supporting a continuous cornice; (21) to Richard Benefeld, tablet (Plate 117) flanked by scrolls and pendants of husks and carrying entablature and curved pediment, on which are seated putti holding skulls, in middle, shaped pedestal supporting a bust of man in mid 17th-century costume, undated, middle of the 17th-century; (22) to Margaret, daughter of John Maynard, 1653–4, small inscription-tablet with moulded cornice. In N. aisle—against N. wall, (23) of John Gower, the poet, 1408, altar-tomb (Plate 120) recessed in wall with base panelled with seven cinquefoiled panels with painted inscription on upper moulding: "Hic jacet J Gower Arm: Angl. poeta celeberrimus ac huic sacro edificio benefac: insignis temporibus Edw III & Rich II et Hen'i II(II) . . .," painted recumbent effigy (Plate 122) of poet, bearded and wearing metal fillet round hair inscribed IHU MERCI and decorated with roses, head resting on three books entitled "Vox clamantis," "Speculum meditantis" and "Confessio Amantis"; collar of SS round neck; dressed in long gown buttoned down the front; hands in prayer and feet resting on lion; recess with moulded jambs and vaulted soffit and canopy above divided into three bays by pinnacles and with cinquefoiled arches with ogee crocketed labels and finished with horizontal moulded cornice; surface between bays of head with two ranges of trefoil-headed panels; on E. wall of recess, shield-of-arms of Gower, *argent on a cheveron azure three leopards heads or*, surmounted by a helm with the crest of a talbot; not *in situ*, removed twice and re-erected; restored in 1748 and with colour renewed. Floor-slabs. In E. ambulatory—(1) to Rev. William Hoare, D.D., 1687–8, with shield-of-arms and late 18th-century inscription below; partly hidden by modern furniture, (2) to Elizabeth (. . . rley), wife of Capt. Francis Grove, 1683; (3) to Capt. John Snell, 16[81] (?) Martha his wife, 1711, and others later with shield-of-arms; (4) to Rebeckah (Englebert) wife of St. John Harvey, 1696, achievement-of-arms and later inscription below; partly hidden by southernmost altar-platform, (5) to Robert, son of John Chilcott, also Joseph and Ancilla Chilcott, 1658; (6) to Elizabeth, daughter of Richard Bliss, in infancy, 1679–80: formerly a head-stone with skull and crossbones in relief; (7) to Francis Zouch, 1691–2, also four sons, four daughters and two grandchildren, also Charles another son, 1702, Mary wife of Francis, 1718–19, and others later; (8) with marginal-inscription in Lombardic capitals to Aleyn Ferthing, 14th-century, said to have been brought from St. Margaret at Hill. In presbytery—(9) to Anne, 1654, wife of Samuel Warcupp, Bailiff of Southwark, with shield-of-arms; (10) white stone slab with shield-of-arms and obliterated inscription, 17th-century; (11) to Thomas Horne, partly obliterated; shield-of-arms, probably early 18th-century; (12) to Samuel Robert and Antony, sons of Antony Rous, 16..; (13) to Mary, wife of Christopher Flower, 1701, with later inscription to her husband, 1706; (14) to Thomas, son of Christopher Flower, 1701; (15) to John Appleby, 1680, and his wife Dorothy, 1682, with shield-of-arms. In N. aisle of presbytery—(16) to Joseph Day, 1682, and Mary, his wife, 1701. In S. aisle of presbytery—now hidden by chest, (17) to [William] Austin, [1699], with shield-of-arms; (18) to Peter Ely, 1675, and other members of the same family of later date; (19) to Dorithy Howard, 1665; (20) to Stephen Osborne, 1704, his three sons "whose nemes was Stephen," his daughters, Elizabeth and Merrial, and later inscription to his sixth child, 1714, and his wife Merrial, 1732. In graveyard—S. side, W. of S. transept, to William Pan[nail] (?), 16[8 ?]5, with shield-of-arms. *Painting:* In Harvard Chapel—in modern frame, of the dead Christ with saints grouped around and two cherubs at the foot, by Benvenuto Garofalo, 1481–1559. *Plate:* includes two inscribed cups of 1689, given in 1690; a stand-paten of 1689; a large inscribed flagon of 1664, with inscription recording gift to the church by Eliza Bliss in 1703 and lozenge-of-arms; foreign cup with small bowl and moulded stem with repoussé ornament, broad base with convex lobes, 17th-century; two 17th-century brass candlesticks, probably Italian; also a pendant, said to have belonged to Bishop Andrewes, and consisting of a plum-stone carved with the 'George' and initials N.B. on one side and a coloured head of James I (?) on the other, all enclosed in a glass locket mounted in gold. *Recess:* In N. aisle of nave—in seventh bay of N. wall, with chamfered segmental arch springing from jamb-shafts, the western with partly restored moulded base and capital with square abacus, 12th-century, the E. jamb and shaft modern. *Reredos* (Plate 106): To high altar, said to have been built by Bishop Fox in 1520, but now largely of 18th-century and later restoration. In three stages, the lowest stage of three bays, the middle bay behind the altar table mostly modern, the side bays each containing a doorway with moulded jambs and ogee head and splayed segmental rear-arch panelled with tracery; each doorway flanked by canopied niche and surmounted by two smaller similar niches; the two upper stages have each a large central niche with five narrower niches on either hand, all canopied: the niches are separated by crocketed and finialled buttresses and contain brackets for images. The stages are divided by rows of busts of angels holding scrolls, books, musical instruments, etc., their continuity being broken by the central niches and those over the doorways. The cornice is carved with demi-figures of angels holding between them shields-of-arms, and is finished with brattishing. All the niches contain modern images. *Royal Arms:* In Harvard Chapel—on N. wall, painted on wood with background showing interior of a circular room, royal arms of Queen Anne after the Union, with supporters of two female figures with lion and unicorn in the foreground; in moulded frame with cresting of a crown, skull and cross-bones and acanthus; arms partly repainted. In vestry—of royal Stuart arms, carved in wood and painted. *Stoup:* On W. side of W. wall of N. transept, with ogee head and mutilated square bowl, much weathered, 14th-century. *Sword-rests:* In Harvard Chapel—of painted scroll-ironwork, probably late 17th-century with modern lozenge-shaped shield and crown on top. In N. transept—on N. wall, of wood (Plate 15), painted in red, black and gold, with carved scrolls at base and sides with two cartouches flanking upper part, one carved with the arms of the City, the other with a merchant's mark and device surmounted by lion's mask and blank shield surrounded by a garter with a crown above, dated 1674; formerly in St. Olave's Church, Tooley Street. *Table:* In presbytery, with end posts, carved brackets and shields-of-arms at top, middle rail supporting arcade of eight round arches with carved shafts, carved end-rails with drops, early 17th-century, repaired. In Harvard Chapel, with groups of twisted turned legs, plain rails, top rail as moulded entablature, early 18th-century, formerly in St. Thomas, Southwark. *Miscellanea:* In S. aisle of presbytery, 36 bosses (Plate 121) from late 15th-century roof of nave destroyed in 1830, variously carved, including Tudor flowers, roses, foliage and parts of 'black-letter' inscriptions, a sunflower, foliage and monogram MAR, grotesque masks, Hell's mouth, a hawk within a wreath, a crowned male head, a heraldic device of a tun with three flowers rising from the top with two seated dogs for supporters (for Henry Burton Prior), a shield within a wreath, *or a cross engrailed with a cinqfoil gules in the quarter* (for the Priory?) a 'pelican in her piety' within a wreath, winged monsters within wreaths and two shields-of-arms, (*a*) with *a chief lozengy* and (*b*) *a cheveron.* In floor of S. aisle—at W. end, reset portion of Roman pavement consisting of irregular terra-cotta tesseræ forming no regular pattern, found within church precinct. Two similar pieces are lying loose on the seat at W. end of the N. aisle. In N. aisle—at W. end, wooden figures (Plate 113) of two angels, one with a trumpet and figure of David (?) with a harp, from the old organ; in case, miscellaneous fragments of Roman pottery found during excavations, yellow and red slip-tiles of 13th-century and later date, portion of a mediæval stoup, 13th-century foliated carving, etc., against W. wall, considerable amount of worked stone of 12th-century and later date, including parts of scalloped capitals, cheveron-moulding, moulded and carved capitals and bases, portions of moulded shafting, part of a coffin-lid with remains of inscription in Lombardic characters ". . . LING"; in recess in N. wall, miscellaneous stonework, including three scalloped capitals, portion of a carved foliage-frieze, a 12th-century capital carved with two dragons with necks intertwined, two sets of coupled capitals with acanthus-foliage, also 12th-century and other capitals and bases of 13th and 14th-century date.

Condition—Good, much restored.

(2) PARISH CHURCH OF ST. GEORGE THE MARTYR stands on the E. side of Borough High Street. It was entirely re-built in 1734–36.

Fittings—*Brasses* and *Indent.* Brasses: In N. aisle—on E. wall, (1) to John Jones, 1600–01, inscription only. In S. aisle—on E. wall, (2) to Etheldred (Pecoke) wife of Sir George Reynell, Knight Marshall of the King's Bench, 1618, inscription only. Indent: In N. aisle—of inscription-plate. *Chairs:* In chancel—two, with turned framing, carved and scrolled back and front rail, *c.* 1690–1700. *Paintings:* On wall over gallery—of Moses and Aaron, in carved oak frames, late 17th-century, from St. Michael, Wood Street. *Plate:* includes cup of 1559; cup of 1640 given by Thomas Dudson; flagon of 1696 and a second flagon, probably of 1699, both given by A.G.A.; salver of 1696, with inscription recording gift by Lawrence James in 1627; paten of 1696, with the date 1573 on the underside of the base and perhaps repaired at the later date; paten of 1710, with Greek and Latin inscriptions. *Royal Arms:* On front of gallery—carving of royal Stuart arms.

Condition—Re-built.

(3) PARISH CHURCH OF CHRIST CHURCH, SOUTHWARK, stands on the W. side of Blackfriars Road. It was originally built in 1671, but was entirely re-built in 1738–41.

Fittings—*Bells:* eight and sanctus; 1st by James Bartlet, 1700. *Chest* (Plate 7): In vestry—of iron, with straps of same material, two hasps and lock in front and handle at each end, under lid; lock with elaborate mechanism and enrichments, late 16th-century, probably German. *Floor-slab:* In N. aisle—to Elizabeth, Eleanor, 1707, Matilda, 1704, Edward and Anne Jackson. *Gallery:* modern, but incorporating some late 17th-century woodwork. *Stalls:* modern, but incorporating some early 18th-century twisted balusters.

Condition—Re-built.

Secular:—

(4) REMAINS OF WINCHESTER HOUSE, incorporated in warehouse on S. side of Clink Street, 100 yards N.W. of Southwark Cathedral. The walls are of rag-stone rubble with dressings of Reigate stone. The Great Hall and adjoining parts of the house of the bishops of Winchester were re-built *c.* 1340, and of this building the W. gable, part of the S. wall and an extension of the same wall, towards the W., are still standing. The Great Hall stood upon a basement, and near the W. end of the S. wall of this building is an original doorway, now blocked; it has chamfered jambs and a segmental-pointed head. Above this, in the S. wall of the Hall itself, is another doorway (Plate 8), also original; it has shafted jambs and a two-centred arch of two moulded orders, all much mutilated; E. of this doorway are some traces of a former buttress and further E. are portions of the W. jamb of a window. In the W. wall of the Hall are three blocked doorways, each with moulded jambs and two-centred arch; they were evidently at the back of the former 'screens.' In the gable above is a blocked original window; it was round, about 12 ft. in diameter, and was filled with tracery; only the moulded opening is now visible.

Condition—Fragmentary, but in good repair.

BOROUGH HIGH STREET, E. side:—

(5) HOUSE and shop, No. 71, 200 yards S. of Southwark Cathedral, is of three storeys with attics; the walls are of brick and the roofs are covered with slates. It was built in 1676, or shortly after, by Nicholas Hare, grocer. The W. front has a brick band between the upper storeys, interrupted by a carved stone panel, with a leaping hare, a sun and the initials and date N.H.A., 1676.

Condition—Poor; demolished 1928.

(6) GEORGE INN, 15 yards S. of (5), is of three storeys with attics and cellars. The walls are partly of brick and partly timber-framed; the roofs are tiled. It was built late in the 17th century around the existing courtyard, but of the original building only the S. side now remains.

The building is of interest as the sole surviving example of a galleried inn in London.

The western half of the existing wing (Plate 124) has two ranges of galleries at the first and second floor levels, the lower one supported on cantilever beams and the upper and the roof-front supported on wooden posts in the form of columns and dividing the galleries into six bays; each gallery has a balustrade of turned balusters with a moulded rail; the wall at the back of the galleries is of brick. The eastern half of the range is of brick with a band between the upper storeys. Inside the building, the western room on the ground floor has a fireplace with a segmental wooden lintel and stone jambs. The staircase has straight moulded strings and balusters, similar to those in the galleries.

Condition—Fairly good.

(7) HOUSES and shops, Nos. 195 and 197, 100 yards N. of St. George's Church, are of three storeys with attics and cellars; the walls are of brick. They were built, probably, *c.* 1700 but have been much altered. Inside the buildings, the upper part of one staircase is original and has straight moulded strings, turned balusters and square newels. Some fireplaces have original moulded surrounds.

Condition—Fairly good.

W. side:—

(8) HOUSE, No. 22, 20 yards N.E. of Bedale Street, is of three storeys with attics and cellars; the walls are of brick and the roofs are tiled. It was built, probably, late in the 17th century, but the front portion is of later date. The doorway on the E. front, not *in situ*, is flanked by carved Corinthian pilasters, supporting an entablature

and a pediment enclosing a cartouche with the date 1663. Inside the building, the room on the ground floor is lined with late 16th or early 17th-century panelling and has a panelled door with cock's-head hinges. Above the fireplace are six carved panels, of foreign workmanship, with scenes from the parable of the wise and foolish virgins.

Condition—Good.

(9) CALVERTS, house behind No. 50, and 30 yards S. of Southwark Street, is of two storeys with cellars; the walls are timber-framed and plastered. It was built, probably, in the 17th century and the upper storey projects on the S. side. Inside the building are some exposed ceiling-beams.

Condition—Good.

(10) HOUSES and shops, Nos. 146 and 148, 130 yards S. of Union Street, are of three storeys with attics and cellars; the walls are of brick. They were built, probably, late in the 17th century. The E. front has two projecting bays, carried up from the first-floor level to the full height of the building. The back elevation has brick bands between the storeys. Inside the building is an early 18th-century staircase with moulded strings, turned balusters and square newels with ball-caps. There are two fireplaces with moulded surrounds and an original panelled door.

Condition—Fairly good.

(11) HOUSES and shops, Nos. 150, 152 and 154, adjoining (10) on the S., are of three storeys with attics and cellars; the walls are of brick and the roofs are tiled. They were built in the 17th century, but have been much altered. On the E. front, No. 152 has a projecting bay at the second-floor level, with a cornice. In the same house is a staircase with flat wavy balusters and square newels with ball-caps; in the front room, on the first floor, is part of a modelled plaster ceiling with scrolled foliage.

Condition—Fairly good.

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(12) HOUSES and shops, Nos. 32 and 34, on the S. side of Sumner Street, 20 yards W. of Canvey Street, are of two storeys with attics; the walls are of brick and plastered timber-framing and the roofs are tiled. They were built late in the 17th century, but have been altered and re-fronted. Inside the building some of the timber-framing is exposed.

Condition—Fairly good.

(13) HOUSE, now offices and tenements at Honduras Wharf, on the S. side of Bankside, 80 yards E. of Holland Street, is of two storeys with attics and cellars; the walls are of brick and the roofs are tiled. It was built early in the 18th century, but has been partly re-built at the S. end. The W. front has a brick band between the storeys; the doorway has a cornice over, supported by two large and one small scrolled bracket; between the brackets is carved scroll-work. Inside the building, the two main rooms on the ground floor have panelling with cornice and dado-rail; the fireplace in the N. room has a moulded stone surround and a cornice with carved enrichment. The staircase has cut strings with carved brackets, twisted balusters and newels in the form of fluted columns. The rooms on the first floor have plain panelling, and the walls of the hall and staircase are also panelled.

Condition—Good.

(14) HOUSE, two tenements, Nos. 9 and 11, on the S.W. side of Holland Street, 130 yards S. of Bankside, is of two storeys with attics and cellars; the walls are of brick and the roofs are tiled. It was built early in the 18th century.

Condition—Poor.

(15) HOUSE, No. 61, on the E. side of Holland Street, 90 yards N. of Southwark Street, is of two storeys with attics and cellars; the walls are of brick and the roofs are tiled. It was built *c.* 1700 and has on the N.E. front a cornice between the storeys; the doorway has flanking pilasters and scrolled brackets supporting a flat moulded hood; the eaves have a wooden cornice. Inside the building, the rooms have plain panelling and on the ground floor is a moulded ceiling-beam. The forecourt of the house has early 18th-century wrought-iron railings and a gate with an overthrow.

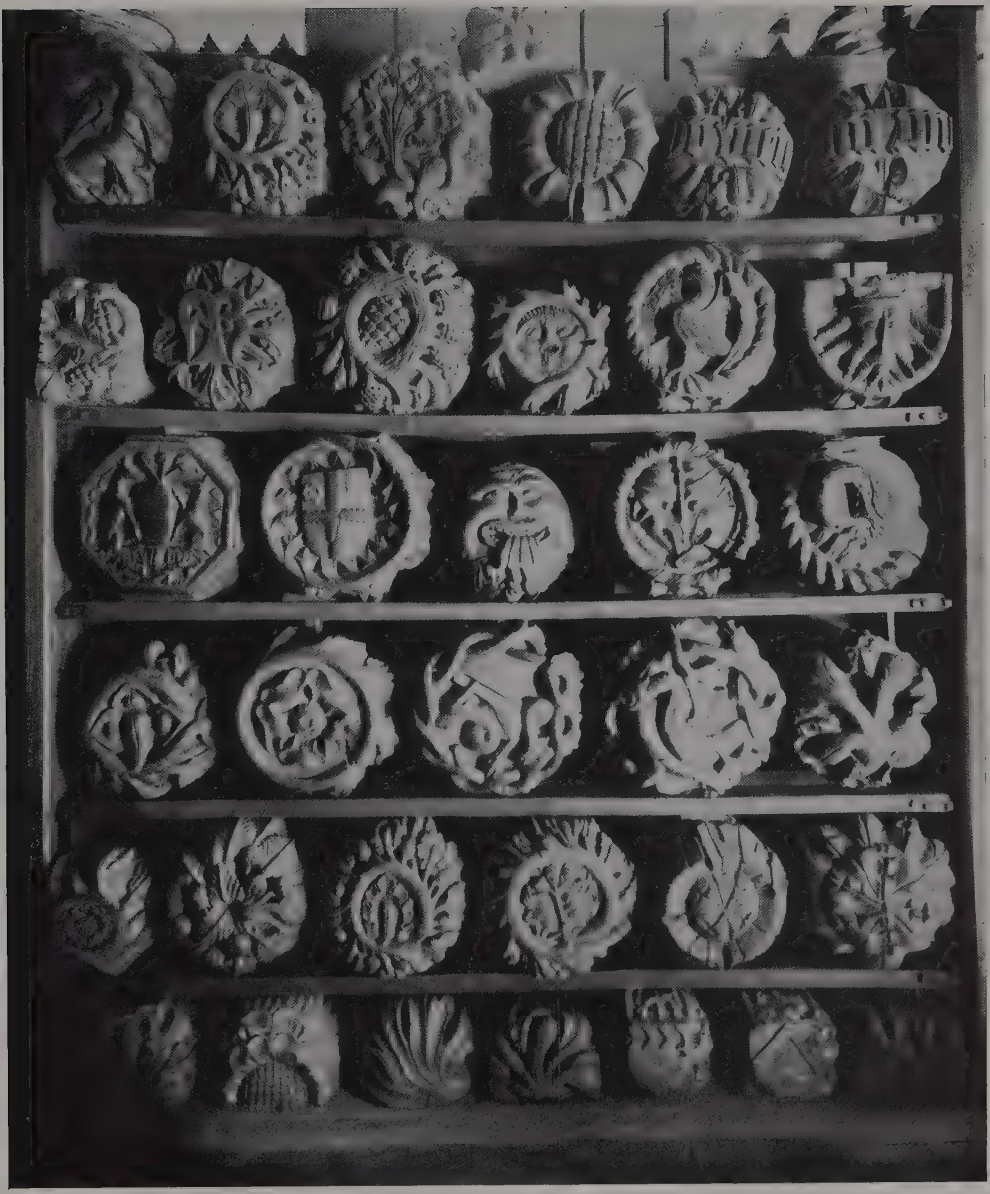
Condition—Bad.

(16) 'FISHERMEN'S HOUSES,' Nos. 72 to 80, on the S.E. side of Collingwood Street, opposite Christ Church, are of two storeys, timber-framed and weather-boarded; the roofs are tiled. They were built late in the 17th century. Inside No. 78 is part of the original staircase with turned balusters. There are also some original battened doors.

Condition—Good.

(17) HOUSE, Nos. 13 and 15, Upper Ground Street, at the E. corner of Bennett Street, is of three storeys; the walls are of brick and the roofs are tiled. It was built in the 17th century and re-fronted early in the 18th century.

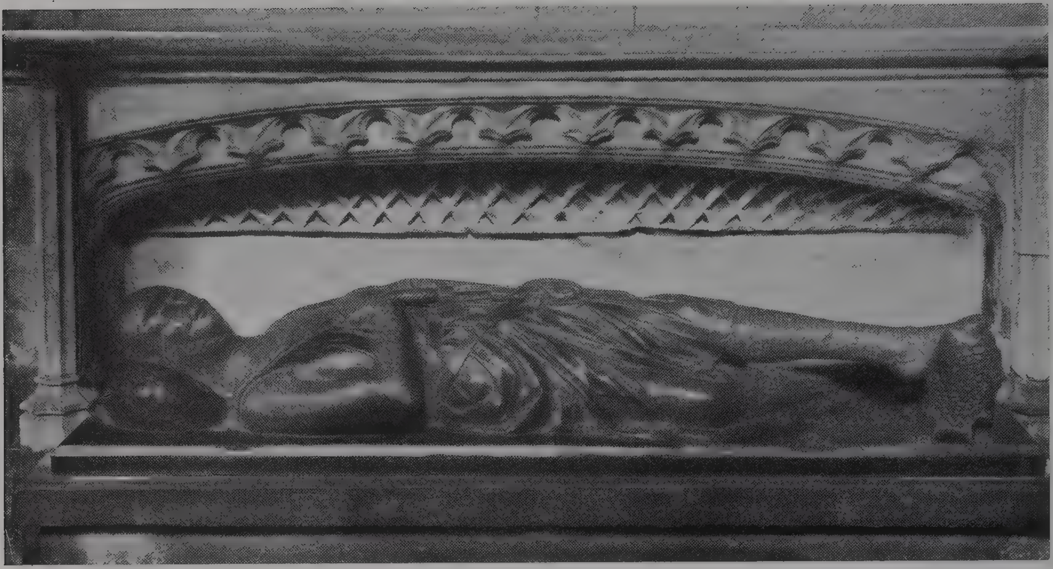
Condition—Poor.



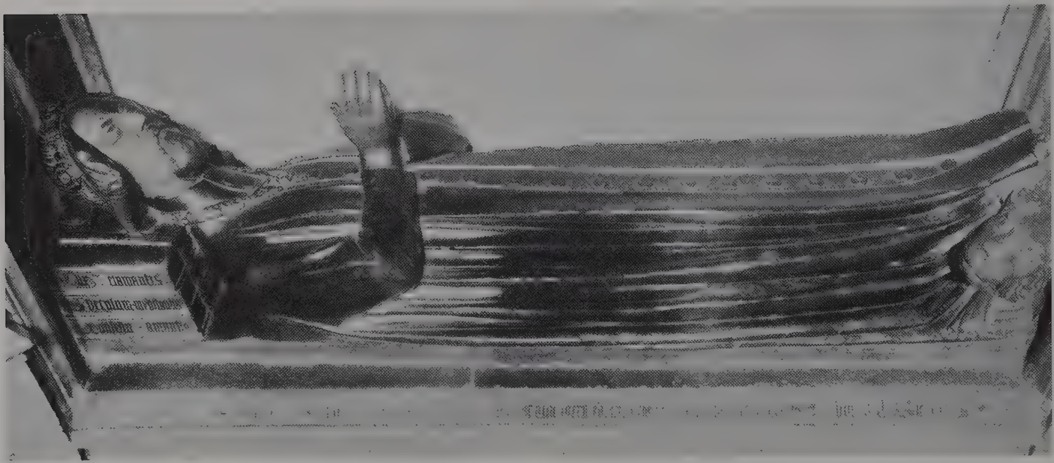
SOUTHWARK: (1) SOUTHWARK CATHEDRAL.

Group of carved bosses from former Nave roof, late 15th-century.

RECUMBENT EFFIGIES.



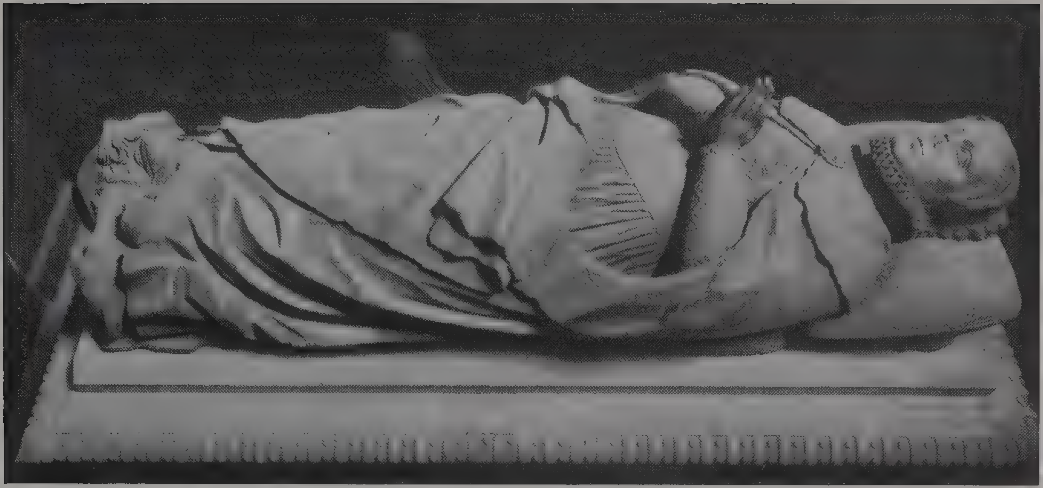
Monument (8) of knight, *c.* 1270.



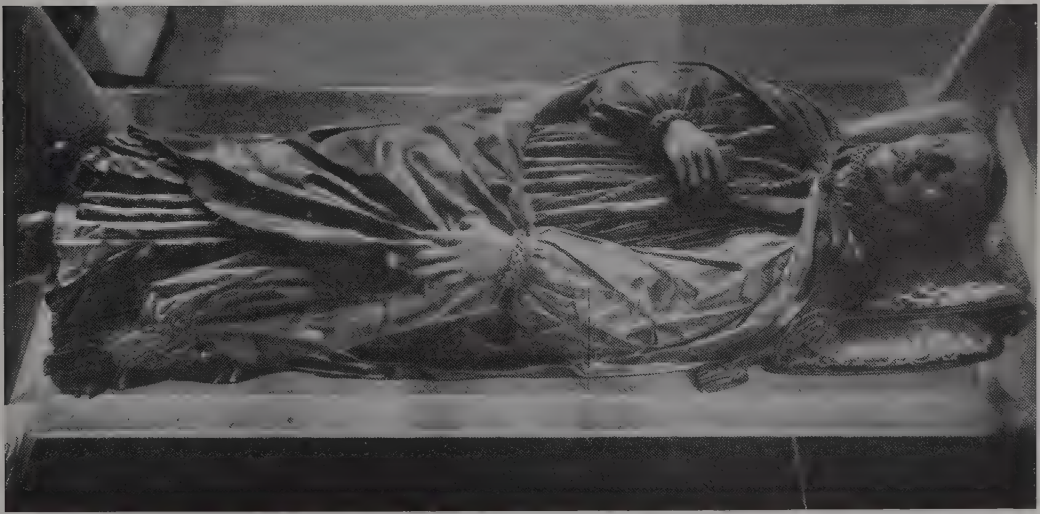
Monument (23) of John Gower, 1408.

SOUTHWARK: (1) SOUTHWARK CATHEDRAL.

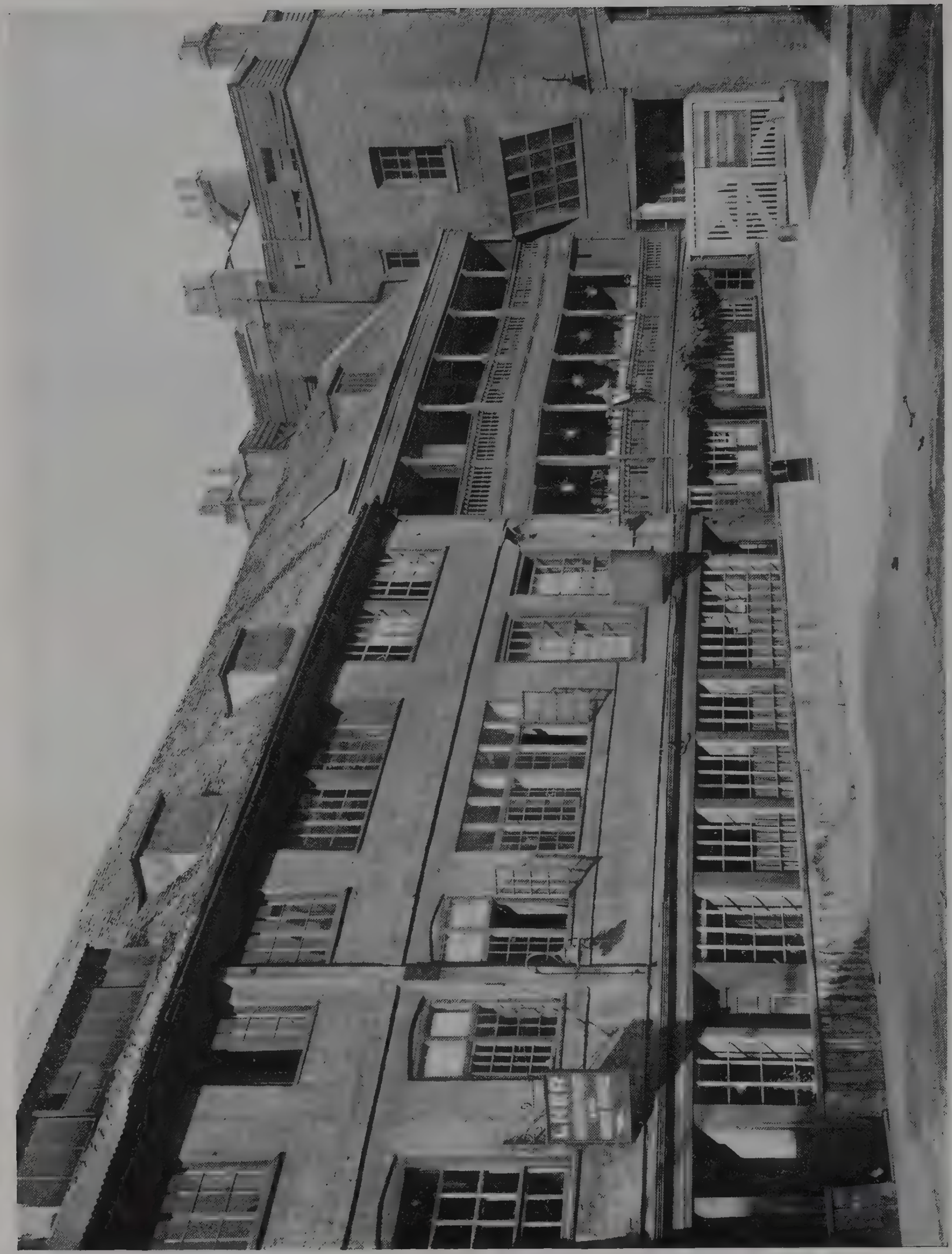
RECUMBENT EFFIGIES.



HACKNEY: (1) PARISH CHURCH OF ST. JOHN.
Monument (6) of Lucye, wife of John Nevill, Lord Latimer, 1582–3.

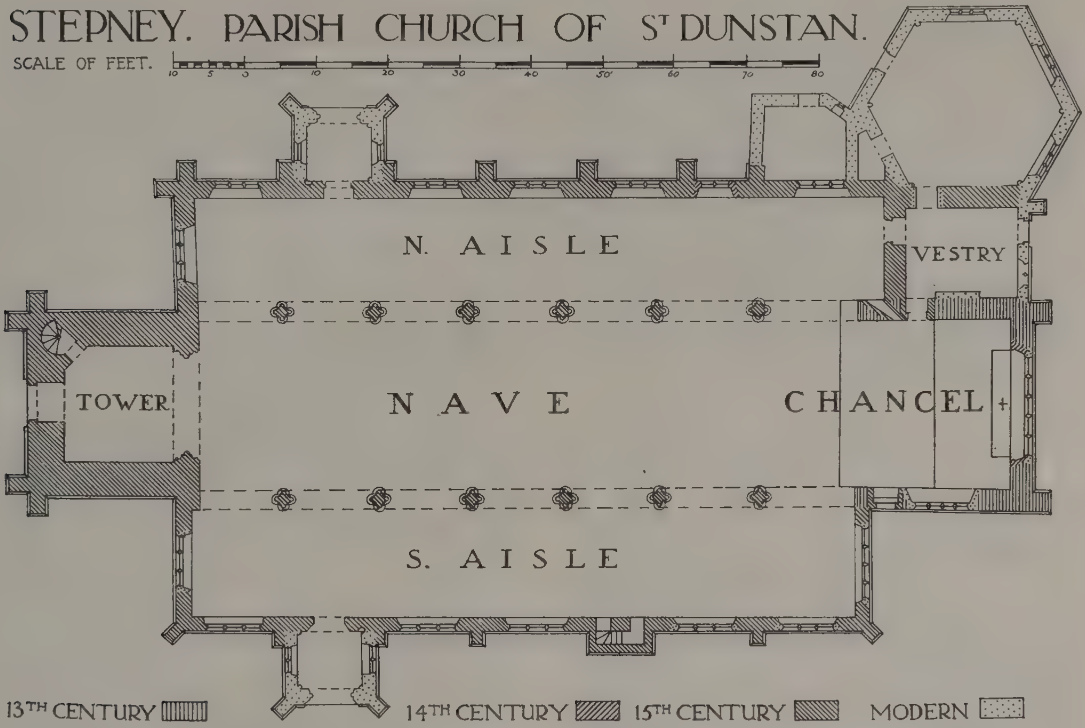


SOUTHWARK: (1) SOUTHWARK CATHEDRAL.
Monument (7) of Lancelot Andrewes, Bishop of Winchester, 1626.



SOUTHWARK: (6) THE GEORGE INN, late 17th-century.

Courtyard, S. side.



11. STEPNEY.

(O.S. 6-in. London, Sheet K.)

The Borough of Stepney includes the parishes of Ratcliff, St. Anne Limehouse, St. Paul Shadwell, Mile End Old Town, St. George in the East, St. John Wapping, Whitechapel, Mile End New Town, Christchurch Spitalfields, the Liberty of Norton Folgate, the Old Artillery Ground and part of the parish of St. Botolph Without Aldgate. The principal monuments are the Tower of London, the church of St. Dunstan, Stepney, Trinity Almshouses and the house No. 37 Stepney Green.

Ecclesiastical :—

(1) PARISH CHURCH OF ST. DUNSTAN, STEPNEY, stands on the N. side of Stepney High Street. The walls are of rag-stone rubble with limestone dressings ; the roofs are tiled. The earliest part of the existing building appears to be the *Chancel* which, from the detail of the restored sedilia, is of mid 13th-century date. The chancel seems to have been again largely re-built late in the 14th century. The rest of the church, including the *Nave, North* and *South Aisles*, a N. Vestry and the *West Tower*, was probably re-built late in the 15th or early in the 16th century, when the chancel-arch was removed and the arcades continued two bays to the E. The church was extensively restored in the 19th century and the *North* and *South Porches* and the *North Vestries* are modern.

The church is of little architectural interest, but among the fittings the carved rood and some of the monuments are noteworthy.

Architectural Description—The *Chancel* (formerly 49½ ft. by 23¼ ft.) included the two eastern bays of the existing nave. The E. window is modern except for the shafted splays, moulded rear-arch and label, which are probably of late 14th-century date, restored in cement. In the N. wall is a late 15th-century doorway with moulded jambs and four-centred arch in a square head, with blank shields in the spandrels ; W. of the doorway is a round-headed squint to the N. aisle, much restored. In the S. wall is a modern window inserted in the blocking of an earlier window, of which the E. jamb and parts of the rear-arch are visible ; further W. is a late 15th-century doorway with moulded jambs and four-centred arch in a square head. Above the two eastern bays of the S. arcade (described under nave) are remains of the heads of two windows similar to the blocked window in the E. bay, already described ; there are remains of a similar window over the E. arch of the N. arcade.

The *Nave* (formerly 64 ft. by 23¼ ft.) was originally of five bays, but now includes one of the bays of the quire. The N. and S. arcades (Plate 113) are both of late 15th-century date and of seven bays with two-centred arches of two moulded orders; the columns have each four attached shafts divided by hollow-chamfers and having moulded capitals and bases; the second pair from the E. and the W. arch on each side are four-centred; the S.E. arch springs from a short length of shaft with a moulded capital and resting on a boss carved with foliage and a monster, either modern or reused 13th-century work; the N.E. arch springs from a moulded corbel carved with a winged beast; the corresponding corbel at the W. end has a beast's head and the corbel at the W. end of the S. arcade is moulded only. Above the second pier on the N. are traces of the cutting away of the former chancel-arch. The clearstorey has on each side of the original nave five late 15th-century windows, each of two trefoiled lights in a square head. Above the second column of the N. arcade is a brick doorway with a segmental head, at the level of the former rood-loft.

The *North Aisle* (14 ft. wide) has in the E. wall a recut 15th-century doorway with moulded jambs and four-centred head. In the N. wall are six windows, all, except the second, of late 15th-century date, much restored, and of three cinquefoiled lights in a segmental-pointed head with a moulded label; the second window is of early 14th-century date, reset, and of two trefoiled ogee lights with tracery in a two-centred head with a moulded label; the late 15th-century N. doorway has moulded jambs and two-centred arch in a square head with a moulded label and quatrefoiled spandrels. In the W. wall is a window all modern except the 15th-century splays and rear-arch.

The *South Aisle* (15 ft. wide) has a four-light E. window, all modern except the 15th-century moulded splays and rear-arch. In the S. wall are five windows, the two easternmost are similar to that in the E. wall, but of three lights; the other three windows are similar to the corresponding windows in the N. aisle; the late 15th-century S. doorway has moulded jambs and four-centred arch in a square head with a moulded label and trefoiled spandrels; between the second and third windows is the 15th-century rood-loft staircase, set in a rectangular projection; it has two pairs of doorways, the earlier consisting of two with four-centred heads and the later pair set at a correspondingly higher level, and the lower of brick and set partly in the blocking of the higher doorway of the first period. In the W. wall is a modern window set in a larger 15th-century opening similar to that of the adjoining window in the S. wall.

The *West Tower* ($15\frac{1}{4}$ ft. by $16\frac{1}{4}$ ft.) is of late 15th-century date and of three stages (Plate 92) with an embattled parapet. The two-centred tower-arch is of two moulded orders, the outer continuous and the inner resting on restored attached shafts with moulded capitals and bases. The restored W. window is of three cinquefoiled lights with vertical tracery in a two-centred head; the W. doorway has moulded jambs and two-centred arch in a square head with a moulded label and trefoiled spandrels. The second stage has in the E. and W. walls a single-light window with a modern cinquefoiled head; there are two similar windows in both the N. and S. walls. The bell-chamber has in each wall a window all modern except the splays and rear-arch.

The *Roofs* of the chancel and nave are modern, but may incorporate some old timbers. The flat roof of the N. aisle is of the 15th century, except the modern E. bay; it has moulded main timbers. The flat roof of the S. aisle is of similar date and character; the roof of the two eastern bays is rather higher than the rest; the roof is supported by curved braces on carved angel-corbels.

Fittings—*Bells:* 7th given by Prisca Coburn, 16.5. *Brass* and *Indent.* Brass: In chancel—on S. wall, to Thomasine, wife of John Brewster, 1596, achievement-of-arms and inscription-plate in Purbeck marble tablet. Indent: In nave—of large and elaborate brass, much defaced. *Coffin Lid:* In N. aisle—against E. wall, double hollow-chamfered slab with simple raised cross, probably 13th-century. *Doors:* In N. and S. doorways—two doors with bolection-moulded panels, partly restored, late 17th-century. In tower—in upper doorways to turret staircase, two nail-studded, battened doors with hollow-chamfered rib carried round, late 15th-century. *Image:* In chancel—above doorway to vestry, carved stone panel (Plate 125) of the Annunciation (?), under a cinquefoiled, gabled head with crockets and side pinnacles, remains of pointed head above, 14th-century, probably part of reredos. *Monuments:* In chancel—on N. wall, (1) to William Dawtrey, 1589, alabaster and black marble tablet with panelled side pilasters and five shields-of-arms; (2) to Sir Henry Collett, 1510, twice Mayor of London, combined altar-tomb and recessed wall-monument (Plate 127), altar-tomb of Purbeck marble, with moulded plinth and slab and front of three bays each with a cusped and quatrefoiled panel enclosing a shield, recess of stone much restored, with shafted jambs, moulded cornice and quatrefoiled attic and having a row of pendant cinquefoiled arches in front, sides and back of recess with two tiers of cinquefoil-headed panels, vaulted soffit to recess in four bays; (3) of Robert Clarke, 1610, and Frances his daughter, alabaster and marble wall-monument with kneeling figures of man and wife at prayer-desk, panelled pilasters at sides supporting entablature, cartouche and shield-of-arms, enriched tablet with inscription, above figures; on S. wall, (4) to Sir Thomas Spert, 1541, founder of Trinity House, monument erected 1622 and subsequently repaired, marble wall-monument with round-headed enriched panel flanked by Corinthian columns supporting a cornice, obelisks and achievement-of-arms, on apron panel with a ship carved in relief. In N. aisle, (5) of John Berry, 1689–90, black and white marble tablet with gadrooned base, niche with bust, side pilasters and pediment; (6) of Elizabeth widow of Richard Startute, 1620, erected by Captain Michael Merriall and Clare (Startute) his wife, alabaster and marble wall-monument in the form of two tablets one above the other and both having Corinthian side-columns and entablature, upper tablet with kneeling figure of the widow and lower with kneeling figures of man in armour and wife, cartouche-of-arms at top; on W. wall, (7) to Abraham Rallings, and Abraham his son, both died 1644, plain tablet. In S. aisle—on S. wall, (8) to Captain Nathaniel Owen, 1707–8, Mary, 1685, and Bridget, 1709, his wives, draped marble tablet of oval form, with cherub-heads, scrolls and shield-of-arms; (9) to Jane Lady Detheck wife of Alexander Neville, 1606, marble wall-monument, generally similar to (4), with Doric side-pilasters, round-headed enriched panel and cartouche-of-arms; (10) to Rebecca Berry, wife of Thomas Elton, 1696, oval marble tablet with scrolls, cherub-heads, shield-of-arms, etc. In churchyard—on E. wall of S. aisle, (11) to Captain Lawrence Browning, 1675, and his three sons, Lawrence, William and Richard, mutilated wall-monument with swags, cherub-head and defaced shield-of-arms; on S. wall, (12) to Thomas Johnson, Jun., 1689, plain tablet; (13) to Anna (Graves) wife of Captain Jonathan Andrewes, 1678, slab with moulded edge and shield-of-arms. On W. wall of N. aisle, (14) to Henry Truin and Elizabeth his daughter, 1645, plain tablet; (15) to Abraham Zouch, 1648, and Mary his widow, wife of Richard Burdin, 1660, plain tablet; (16) to Richard Burdine, 1663, plain tablet. S. of Church—(17) to Captain Richard Mathew, 1663, and Elizabeth wife of John Marsh, his daughter, 1695, table-tomb with cherub-heads at angles; (18) to Grace, 167–, and Esther, 1677, children of Richard Wild (?), others obliterated, table-tomb. *Plate* (Plate 19): includes flagons of 1675 and *c.* 1687, cup of 1559, cup of 1631, paten of 1631, paten of 1713, paten of 1686, dish of about the same date, spoon of 1693 and a mace with a silver head, having a medallion of the Tower of London on one side and a ship on the other and inscribed "Ratclife 1700," "beautified" 1804. *Rood* (Plate 125): On N.E. respond—rectangular stone slab ($3\frac{1}{4}$ ft. by $2\frac{1}{4}$ ft.) carved with a Crucifixion, the Virgin and St. John and surrounded by a border of conventional foliage of acanthus-type, possibly *c.* 1000 and formerly fixed over S. doorway. *Scratchings:* On lowest step of rood-loft staircase, masons' mark. On middle rail of S. door, initials and date I.B. 1685. *Seating:* In N. aisle—backs of many seats made up of 17th-century panelling. *Sedilia:* In chancel—in S. wall, of three bays with two-centred moulded arches and labels, middle arch carved with running foliage, double shafts with moulded capitals and bases, mid 13th-century style, but largely or wholly modern. *Stoups:* W. of N. doorway, round-headed niche with broken round bowl. W. of S. doorway, recess with three-centred head and broken round bowl, both late 15th-century. *Miscellanea:* In S. aisle—on S. wall, rectangular stone with inscription recording that it formed part of the walls of Carthage with the name and date "Thomas Hughes, 1663." In tower—above screen, four carved wooden consoles, from former organ-case and carved wooden finial.

Condition—Good, much restored.

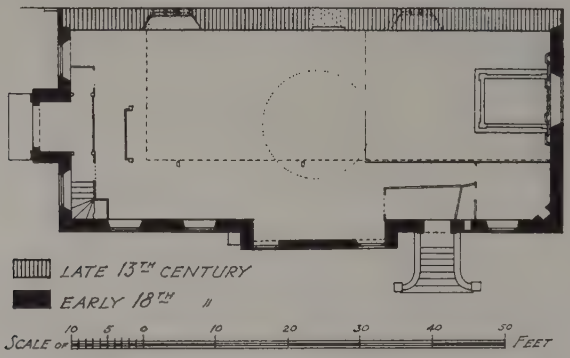
(2) PARISH CHURCH OF ST. JOHN, WAPPING, was re-built in 1756, but retains from the earlier church the following:—

Fittings—*Plate:* includes a cup, probably of 1695, engraved with a figure of St. John the Evangelist; the head of a beadle's staff (Plate 7) given to the beadle by the churchwardens and others, 1705–6, "in memory of the battle of Rammelies 1706," on the top is a figure of St. John and on the sides a figure of Marlborough (?) and a castle; the head of a second beadle's staff (Plate 7), bought in 1709, and surmounted by a medallion with a figure of Marlborough on each side and the inscription "Great Marlborough." *Royal Arms:* On E. wall of vestry—carved and painted wooden achievement of William III.

At the S.W. angle of the old churchyard is a gateway with wrought-iron gates and an elaborate overthrow of early 18th-century date.

(3) PARISH CHURCH OF ST. MARY MATFELON, WHITECHAPEL, was entirely re-built in 1875. It contains from the old church the following:—

Fittings—*Doors:* over doorways to church-room, S. of chancel—two overdoors with scrolled and broken pediment, carved brackets resting on panelled pilasters carved with fruit and flowers, early 18th-century. *Monument:* In S. aisle—at W. end, to William Meggs, 1678, black and white marble tablet with Corinthian columns at sides, pediment and achievement-of-arms. *Painting:* In N. Vestry—painting on canvas of Rev. R. Gardener, rector, 1570-1619. *Royal Arms:* In church-room—Stuart arms and supporters in carved wood. *Miscellanea:* On E. side of tower—stone tablet with date and initials, S.M.W. 1673. In church-room—at N. end, one bay of gallery-front, with carved panel of David playing the harp,



CHURCH *of the* HOLY TRINITY, MINORIES.

flanked by various musical instruments, also two pedestals with carved panels, resting on separate entablatures and supporting carved capping, early 18th-century. In churchyard—much weathered and broken bowl, probably a font. At W. end of churchyard—fragment of tablet recording erection of eight alms-houses, in 1613, by George Clarke, Vintner, for the poor of Whitechapel.

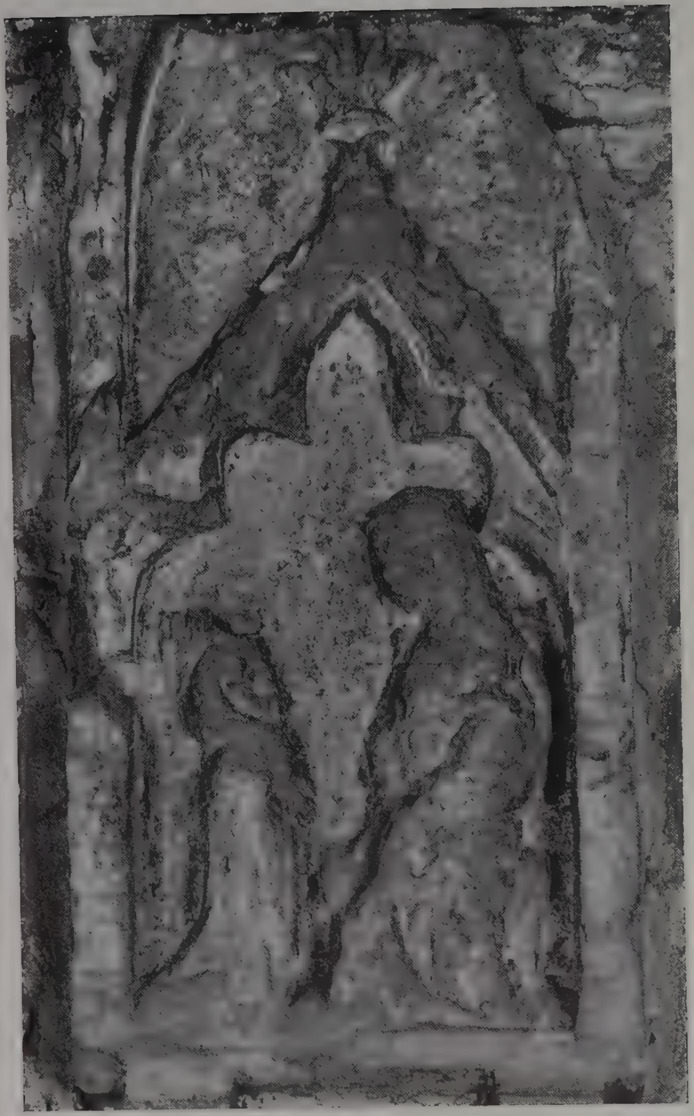
(4) Parish Church of St. Paul, Shadwell, was entirely re-built in 1817–21. It contains from the old church the following :—

Fittings—*Plate :* includes a flagon, cup and cover-paten and a stand-paten all of 1670, repaired in 1820, with inscription ; alms-dish of 1710, dated the same year, a staff with fluted ball-cap surmounted by a figure of St. Paul, date and names of church-wardens for 1683, repaired 1713, purchased by William Jepson, constable, 1729 ; *Royal Arms :* over doorway at W. end—Stuart arms and supporters in plaster coloured and gilt.

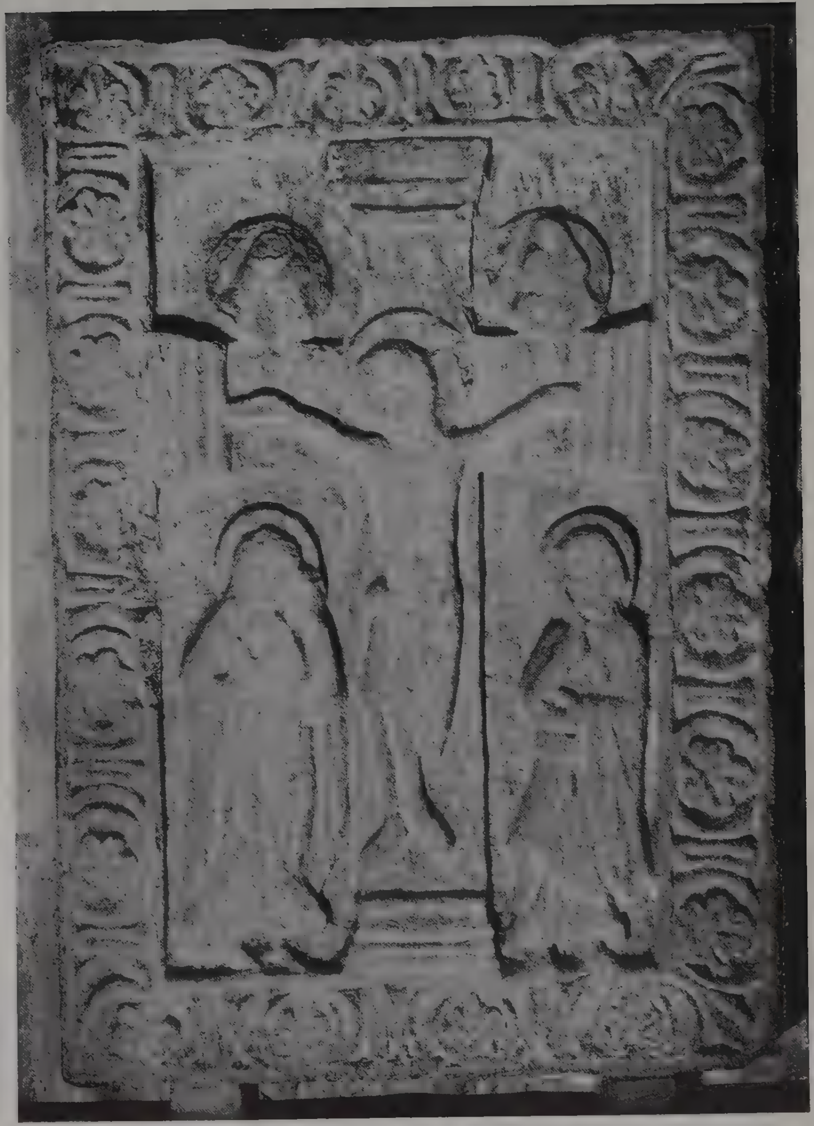
(5) Church of the Holy Trinity, Minories, stands at the E. end of St. Clare Street, Minories. The walls are of brick and rubble and the roofs are covered with slates. The Abbey of the Grace of the Blessed Virgin was founded in 1293 for Minorite or Franciscan Nuns. After the dissolution a portion of the conventual church was retained as a parish church, and the N. wall of the existing structure formed part of this building and dates perhaps from the end of the 13th or the beginning of the 14th century. The rest of the church was re-built in brick in 1709. It is now used as the Parish Room of St. Botolph's, Aldgate.

Architectural Description—The *Church* (66 ft. by 26 ft.) is structurally undivided, but has a slight projection on the S. and a W. porch. In the E. wall is a round-headed window flanked by two circular windows. The N. wall is of rubble, but except for a small portion is now plastered internally ; in it is a large window with a two-centred head, probably of late 13th or early 14th-century date, but now blocked and invisible ; further E. is a second blocked window, probably of the 17th century. The S. wall has two ranges of windows with segmental heads and one small round window ; the S. doorway is flanked by panelled pilasters of wood with shaped brackets and a flat moulded hood. The W. wall is plastered and painted and has a modern W. doorway with a round window above it. The bell-turret stands on the porch-projection ; it is of timber, with a round-headed opening in each face, and was probably finished with a cupola, which has been removed.

Fittings—*Bells :* two, inaccessible. *Brass :* In chancel—of Constance, daughter of Thomas Lucy, jun., 1596, small figure with foot and upper strip of marginal inscription. *Communion Rails :* with slender turned balusters, groups of five to form standards, heavy rail and sill, early 18th-century. *Doors :* In S. and W. doorways, panelled doors, probably early 18th-century. *Galleries :* W. gallery with panelled front, moulded capping and beam ; panelled enclosure to stairs and panelled door. Side gallery with plain panelled front, stairs with moulded string and rail, early 18th-century. *Monuments :* On N. wall—(1) to Admiral the Rt. Hon. George Legge, Lord Dartmouth, 1691, large white marble tablet (Plate 17) with broken and scrolled pediment, urn and achievement-of-arms ; (2) to Col. William Legge, 1670, and Elizabeth (Washington) his wife, white marble tablet with side-pilasters, broken pediment and cartouche-of-arms. *Panelling :* On part of N. and E. walls, high dado of early 17th-century panelling ; similar panelling forming enclosures of pews and dado in gallery ; incorporated in screen at W. end, some late 17th-century panelling and three panels of Jacobean strapwork at the top, dated 1620. *Paving :* within altar-rails, of white

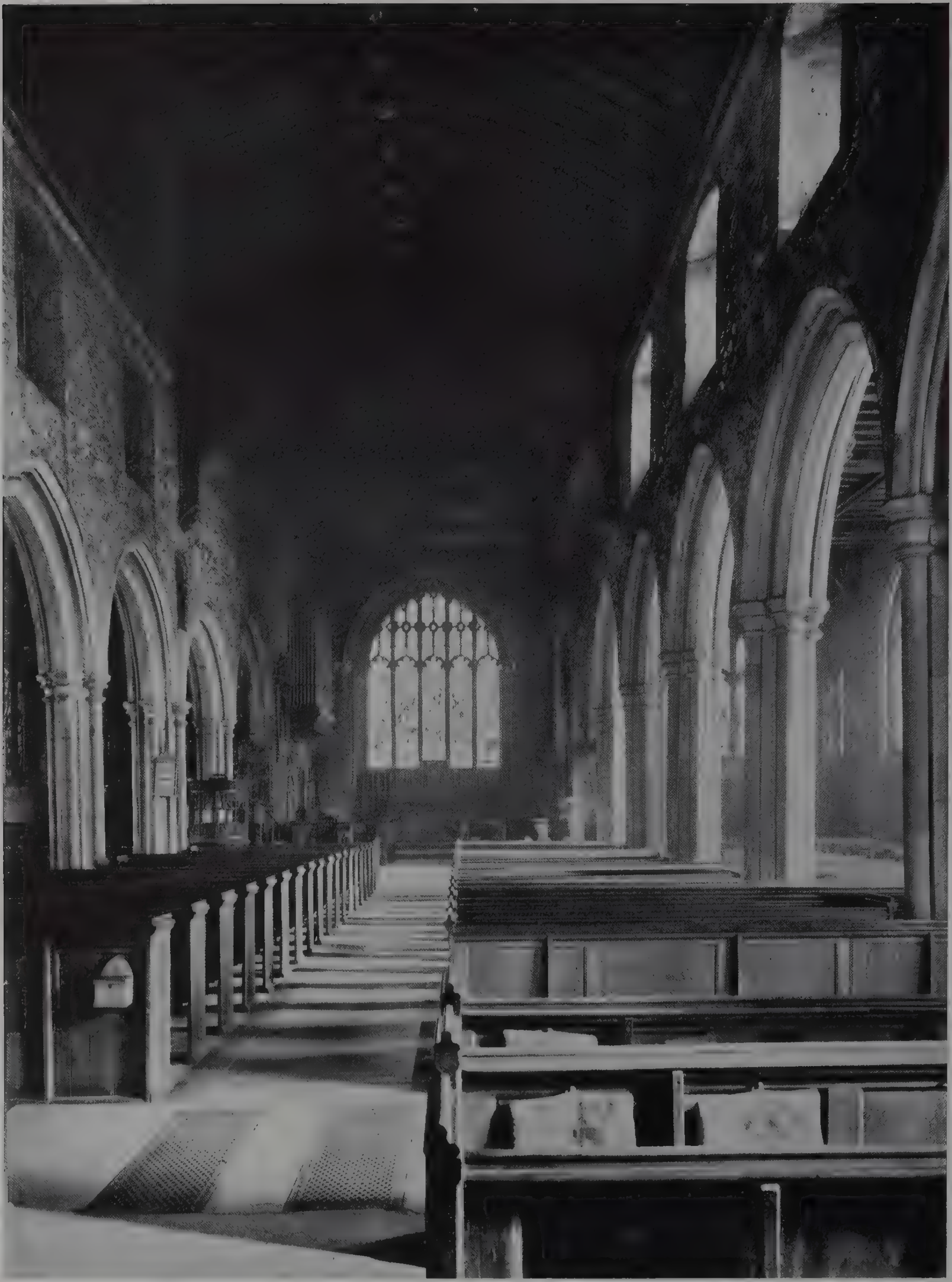


Carving of the Annunciation, 14th-century.



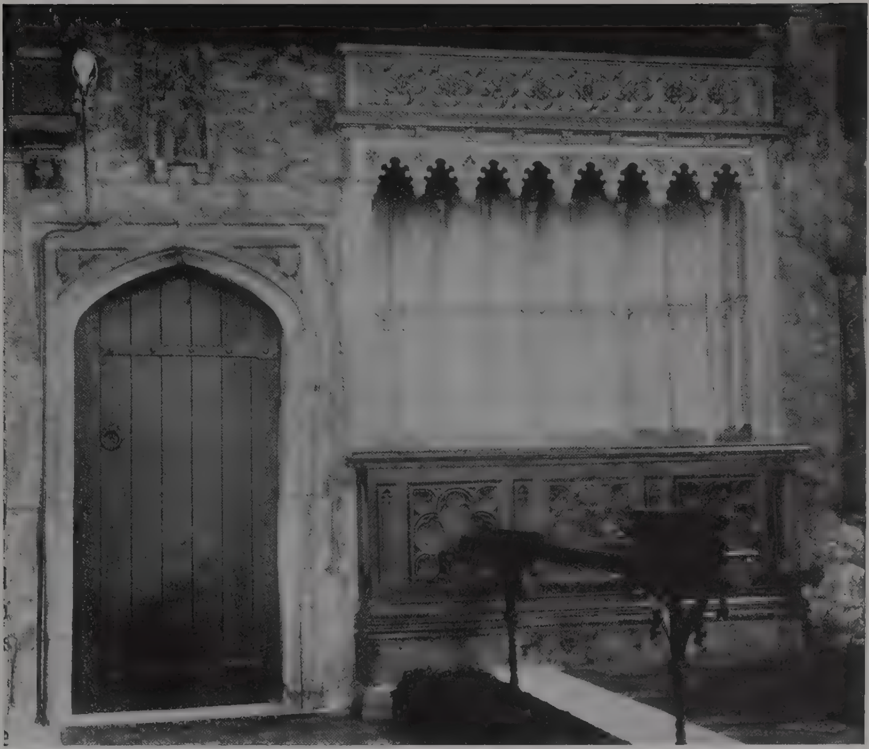
Rood, probably early 11th-century.

STEPNEY: (1) PARISH CHURCH OF ST. DUNSTAN, STEPNEY.

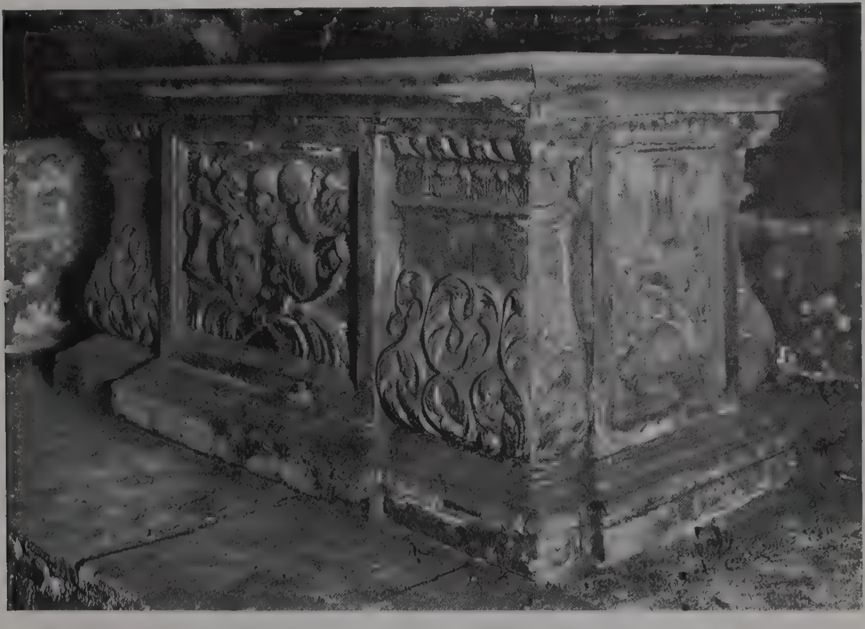


STEPNEY: (1) PARISH CHURCH OF ST. DUNSTAN, STEPNEY.

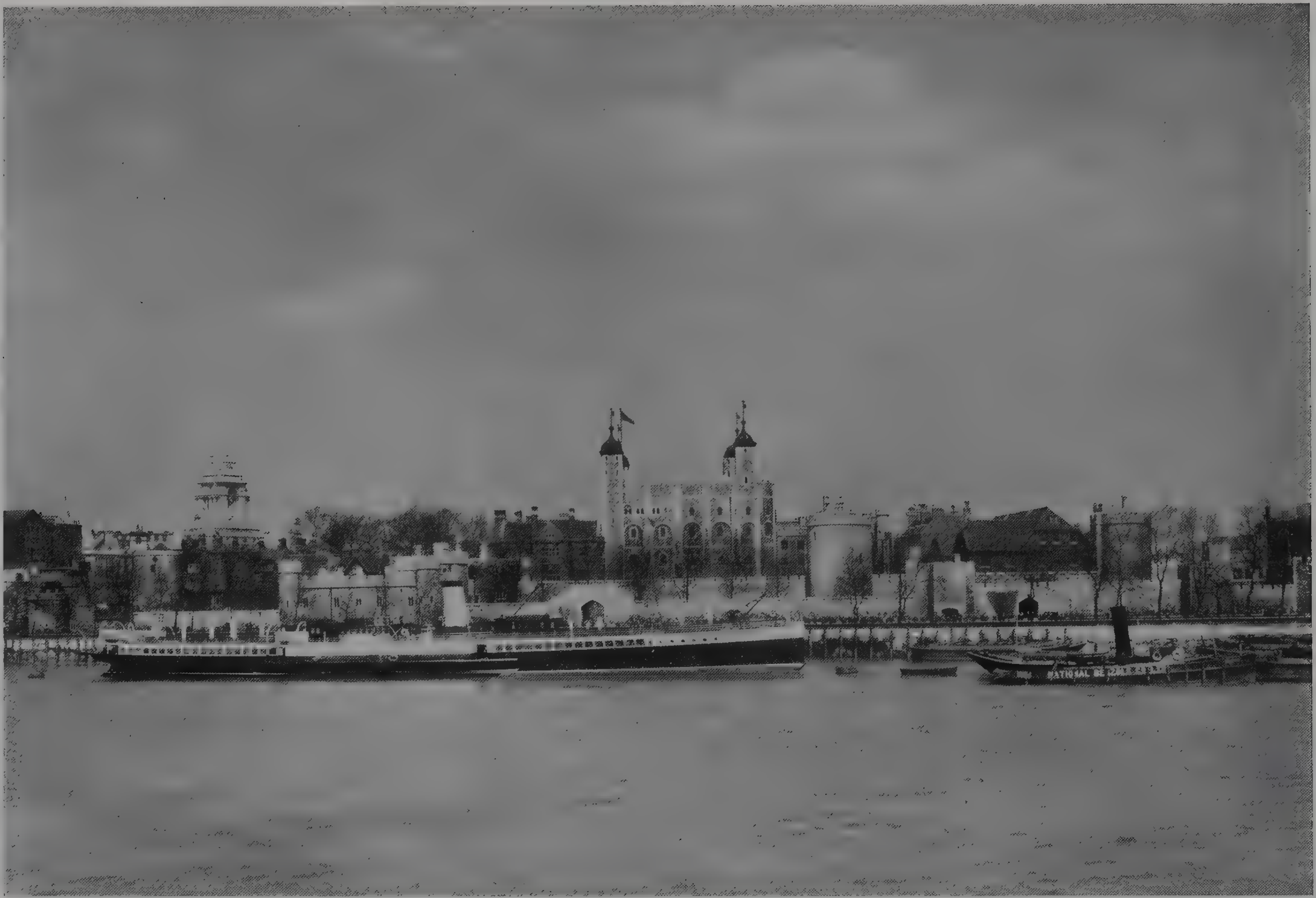
Interior, looking E., mainly late 15th-century.



STEPNEY: (1) PARISH CHURCH OF ST. DUNSTAN, STEPNEY.
N. wall of Chancel showing late 15th-century doorway and monument (2) to Sir Henry Collett, 1510.



SHOREDITCH: (1) PARISH CHURCH OF ST. LEONARD.
Monument (4) to John Bauf Huniiades, 1696.



STEPNEY: (8) THE TOWER OF LONDON.

View from the River.

marble squares with black marble step, early 18th-century. *Reredos* (Plate 44): In three bays with four fluted Corinthian pilasters supporting an entablature with a segmental pediment over the middle bay; in tympanum the Holy Dove carved in high relief; in bays, round-headed panels with carved ornament, cherub-heads and swags above, early 18th-century. *Royal Arms:* On front of W. gallery—of Queen Anne, after the Union, in carved and painted wood.

Condition—Poor.

(6) Church of St. Benet, Stepney, on the N. side of Mile End Road next to the People's Palace, is a modern building, but contains, from St. Benet, Gracechurch, and All Hallows, Lombard Street, the following :—

Plate: cup and cover-paten of 1631; cup and cover-paten of 1637, given by Gilbert Havers and with his arms on the cup; stand-paten of 1628; all the above from St. Benet, Gracechurch; also a flagon of 1615, originally from All Hallows, Lombard Street.

(7) Burial Ground of the Sephardi Jews in rear of No. 253 on N. side of Mile End Road, was founded in the middle of the 17th century. On March 24th, 1656, "the Hebrews at present residing in this citty of London" petitioned Oliver Cromwell for leave to purchase the burial ground; permission was granted and the first interment took place in 1657. The cemetery covers approximately one acre of ground, the whole area being covered with graves of 17th or 18th-century date. The existing stones appear to consist of large slabs with moulded edges and would seem to have been originally raised slightly above the ground level, but the grass has now grown and turf is level with and in many cases covers them in part. Many slabs have disappeared and still more have had the inscriptions totally destroyed by weather. The tomb-stones include the following, all inscribed in Portuguese or Spanish and in some cases with marginal inscriptions in English:—northernmost row, or Row 1, from W. to E.—(1) name illegible, 5462 (A.D. 1702); (2) to . . . M. Hisquiahu Carvajal, table-tomb, restored and partly modern with modern inscription to "Antonio Ferdinando Carvajal (otherwise known as Abraham Israel Carvajal) 28th Oct. 1659"; (3) to Rahel daughter of Abr(aham) de Morais, 54(25)? (A.D. 1665); (4) to Grasia, daughter of Ishak Is Nunes, Sebath 5426 (A.D. 1666); (5) to Jacob (? Moses) Israel Nunes 5434, 2 Sebat (A.D. 1674); (6) to Semuel de Paiva 1666; (7) to Jeudit de Vitoria, 18 Hesvan 5431 (A.D. 1671); (8) defaced; (9) to Jacob de Morais, 5435 (A.D. 1675); (10) to Sarah, wife of Abraham Hizquiau Marques, 5438 (A.D. 1678). Row 2—(11) illegible, but with modern plate to Moses Israel Athias who died of the Great Plague, 1665–6; (12) with illegible inscription, but at top cartouche carved with nude figure holding sash and surmounted by helm and mantling; (13) to Ester, daughter of Moseh de Jesurun, 8 de Kis 5446 (A.D. 1686). Row 3—(14) to Abraham Roiz da Costa, 54(3)9 (A.D. 1679); (15) to Yshak Roiz da Costa, 5439 (A.D. 1679); (16) to . . . son of Abraham de Morais, probably 17th-century; (17) to Hester, daughter of Joseph Frances, 5440 (A.D. 1680); (18) to Ishac Fernandez Carvajal, 5444 (A.D. 1684); (19) to Abraham Jahacob Abendana, 1696; (20) to Abraham Israel de Sequeira 543(8) (A.D. 1678). Row 3A—(21) to Moses, son of Ishac Roiz (M)ogado(uro), 5458 (A.D. 1698); (22) . . . son of Abr. Lopez de Pereira, 169–; (23) to Abraham son of Ishak Lopez de Pereira, 5448 (A.D. 1688); (24) to Moh son of Abraham Haim, 5461 (A.D. 1701); (25) to Lea, daughter of Yahacob Gonsales, 5449 (A.D. 1689). Row 4—(26) to David Ysrael Pessoa, 5445 (A.D. 1685); (27) to Abraham Berahel, 5445 (A.D. 1685); (28) to Hanah de Paiva, 5445 (A.D. 1685); (29) to Leah, wife of Aron Franco Pacheco, 5446 (A.D. 1685); (30) to Jeudith Coen Arias, 1688; (31) to Benjamin del Francia, 5449 (A.D. 1689), with almost illegible achievement-of-arms; (32) to Benjamin Ishac Roiz . . ., probably late 17th-century; (33) to [Ribca] de Francia, 1684; (34) to [Ester Mend]ez [wife ?] of Abr. [Mend]ez de Brito, 5445 or 1684 and . . . Mendez de Brito, 1665; (35) to Jahacob Berahel, 5436 or 1676, table-tomb. Row 5—(36) to Sarah, wife of Ysrael Nunes, 5451 or Nov. 1690; (37) to Sarah Bernal, 5452 (A.D. 1692); (38) to Joseph Mendez Henriquez, Oct. 1692; (39) to Rib(ca) Mendez de Castro, widow of Francisco Mendez de Castro, Dec. 1691; (40) to Semuel, son of H. H. R. Yahacob Sasportas, 5452 (A.D. 1692); (41) to Ribcah Lopes Mellado, 1692; (42) to Yshac Hisquiyahu Gomes Serra, son of Yahacob Gomes derra, 1694; (43) to Gracia, wife of Jacob Escu-Sero, 1692 or 5453; (44) Jehudith Lindo . . . 5455 (A.D. 1695); (45) to Aaron Ishak de Francia, 5455 (A.D. 1695), with achievement-of-arms, and carved skull and cross-bones; (46) to Rahel, wife of Yshak de Mercado, 1695; (47) to Abigail Franks, wife of Abraham Franks, 5456 (A.D. 1696). Row 5A—(48) to Moseh Ysrael Nunes, 5455 (A.D. 1695); (49) to Sara, daughter of David Penso, 545– (A.D. 169–); (50) to Joseph . . . de Ishack da Costa, 5466 (A.D. 1706); (51) to Menaseh, son of Joseph Pereira, 1701. Row 6—(52) to Judith do Porto, 5456; (53) to Sara, wife of Moseh Israel Nunes, daughter of Daniel Jesurun Lo . . . 5456 (A.D. 1696); (54) to Blanca Baruh Alvares, 5457 (A.D. 1697); (55) to Sarah, wife of Mos . . . 1706; (56) to Lea Ribca Telles da Costa, 5460 (A.D. 1700); (57) to Rachel . . . of . . . Gideon, 1701; (58) to . . . Binjamin Vega, 5461 (A.D. 1701); (59) to Hannah, wife of Binjamin Vega, 1704 or

5465. Row 7—(60) to Jahacob Escudero, 5462 (A.D. 1702); (61) to Raquel Francoa . . .; (62) . . . 5463 (A.D. 1703); (63) to Rahel Miryam de Mattos, 5464 or 1704. Row 8—(64) to Ester, wife of Ra(pha)el Penso, 5463 (A.D. 1703); (65) David Franco Mendes, 1705, with carving at base of figure of man touching tree with his staff; (66) to Rahel, wife of Binjamin . . . Carmi 5466 or 1706; (67) to Ishack Semah de Valencia, 1707; (68) to Rachel, wife of Ishack Semah de Valencia . . .; (69) to Deborah Gomez Serra, 5467 (A.D. 1707). Row 9—(70) to Rahel, wife of Dr. Ishack de Avila 5(4)67 (A.D. 1707); (71) to . . . Sar . . . 5468 (A.D. 1708); (72) . . . 1709; (73) to Rac(hel) wife of Iah . . . es de Brito, 170–. Row 10—(74) to Sarah, wife of (? Ishac) Senior Henriquez, 5470 (A.D. 1710). Row 11—(75) to Ester Rodrigues Portello, 5472 (A.D. 1712); (76) to Don Isaac Lindo, 1712, modern restoration; (77) to Leah Lindo, 5473 or 1713, with re-cut inscription; (78) to Ester, wife of Joseph Barzilay, 5473 (A.D. 1713); (79) to Yehudith Cahanet, 5474 (A.D. 1714). Row 12—(80) to Abraham Soriamo, 5474 (A.D. 1714). Against N. wall are four ends or panels of a table-tomb each carved with a skull and cross-bones.

The wall along the N. side of the burial ground, though largely repaired, still contains a good deal of the old brickwork. Set in the middle of the wall is a stone tablet, flanked by scroll-brackets and surmounted by a moulded cornice and scrolled head and resting on a carved cherub-head with outstretched wings; the tablet is inscribed in Portuguese with the following inscription—"The first stone of this wall was laid on the 21 Tamuz 5444 or 27th of June 1684, Ishac Barzilay, Aaron Levi Rizio, Parnasim of the Holy Congregation, Abraham Roiz Pinhel, Parnas of the Hebra, David Israel Nunez, Administrador."

Condition—Poor.

Secular :—

(8) THE TOWER OF LONDON (Plate 128), castle and moat, stands at the S.E. angle of the city. The materials and roof coverings will be dealt with under the descriptions of the individual parts. The first fortress on the site was constructed by William the Conqueror in the S.E. angle of the pre-existing (Roman) walls of the city. His work included the, at any rate partial, erection of the White Tower or Keep, Gundulf Bishop of Rochester being in charge of the works (see the *Registrum Roffense*). The White Tower stood close to the Roman wall on the E. of the site and at a somewhat greater distance from the supposed lines of the S. wall, represented by the existing inner lines of fortifications on this side. It seems probable that a wall or palisade was built from the S.W. angle of the White Tower to this S. wall, to enclose an inner baily, and that the original entrance was by a gateway on the site of the later Coldharbour Gate or Tower, adjoining the S.W. angle of the keep and now destroyed. The White Tower itself was entered from the S. side by a forebuilding and staircase leading up to the still existing doorway at the main floor-level; all trace of this structure has, however, been removed. The inclusion in the first fortress of an outer baily is quite uncertain. In 1091 mention is made (*A.S. Chron.*) of the building of a wall round the tower, but its position is indeterminate. Little further is known of the history of the building till the reign of Richard I. Mention is made, however, under Henry II of the king's houses within the baily, and of the chapel, kitchen, etc. The superstructure of the Wardrobe Tower, built on the base of a Roman bastion, may perhaps be of this date and have formed part of the king's houses. Under Richard I very extensive works were undertaken, the sum of £2,881 being expended in his second year (*Pipe Roll*). The work was in the hands of the chancellor William Longchamp, Bishop of Ely, who is said to have made a wide and deep ditch which was filled with water from the Thames. During the operations the chancellor seized land belonging to Holy Trinity Priory in E. Smithfield and to St. Katherine's Hospital, both lying to the E. of the Roman city-wall and evidently implying an extension of the fortress in this direction. In 1194 a palisade furnished with mangonels was made "about the Tower of London." It would appear that this work of Richard and his chancellor consisted mainly of the earthwork defences of an extended area, perhaps represented by the existing inner circuit of the fortifications; for the first time the area was extended to the E. of the city-wall. The Postern-Gate in the city wall, to the N. of the Tower, is said to have been undermined by the digging of the Tower ditch at this period. The surviving remains of masonry-building, of this period, consist of the *Bell Tower* and the adjoining stretch of the S. curtain, to a point about 56 ft. W. of the Wakefield Tower. King John spent about £420 on the Tower; he repaired the king's houses, deepened the ditch on the N. and built a mud wall round the Tower Liberties; in 1210 occurs the first mention of *St. Peter's Chapel*. Considerable evidence is available for the work done under Henry III. In 1221 he built a new tower, with an oratory, adjoining the Great Hall, which stood against the curtain, S. of the White Tower; this new tower is certainly the existing *Wakefield Tower*, and with it was built the outer archway of the *Bloody Tower*. He subsequently re-built the Great Hall itself, finishing it about 1236. The Tower-Wharf is first mentioned in 1228, and though its original date is uncertain, it cannot have existed in its present form when the Bell Tower and its adjoining curtain were built. On it Henry III built a new water-gate

which, owing to bad foundations, fell in 1240 and again in 1241. Legend connected the fall with St. Thomas of Canterbury, and related that at the third re-building an oratory dedicated to the saint was included in the structure, ensuring its final stability. This gate was hence called *St. Thomas's Tower*, but was, however, re-built about the end of the century, with the exception of the lower part of the walls. In 1241 the White Tower was white-washed together with "the old wall round the Tower." There is architectural evidence that the main angle-towers, except the Bell Tower, on the inner circuit of the walls, were built in this reign. These were the *Devereux*, *Bowyer*, *Martin* and *Salt Towers*, and the *Well Tower* on the river front is of the same date. In 1263 two posterns were made in connection with the palace, S. of the White Tower. Under Edward I the earthwork defences were remodelled. Previous to his time the great ditch, in all probability, skirted the inner curtain and included the area between them and the later outer curtain. The making of the existing great ditch spread over twelve years, and most probably included the retaining-wall forming the existing outer curtain. The new ditch perhaps occupied the outer part of the area of the older ditch which was greatly widened outwards. In connection with these works the two gateways called the *Middle* and *Byward Towers* were built, an outwork called the Lion Tower and Gate constructed and the eastern approach, consisting of the Iron Gate, *Develin* and Galleyman Towers, erected. The Beauchamp Tower was added, and the whole of the inner W. curtain was re-built *c.* 1300, and it is possible that the other intermediate towers —the Flint, Brick, Constable's and Broad Arrow— were added at the same time, though some of them may be of earlier date. Other works of Edward I included the re-building of St. Peter's Chapel and St. Thomas's Tower. The *Cradle Tower* or water-gate of the palace was built or re-built about the middle of the 14th century, and to the time of Richard II belong the back part and superstructure of the *Bloody Tower* and part of the postern of the Byward Tower. The work on the Tower in the 15th century was of little importance, and the next series of alterations belongs to the reign of Henry VIII. There can be little doubt that he was responsible for the construction of the two angle-bastions known as *Brass Mount* and *Legge's Mount*, which appear on a drawing of Edward VI's time. Extensive repairs were made in 1532 when new battlements were everywhere added, the walls rough cast, and repairs made in Caen stone and brick. About the same time the timber-work of the Byward and St. Thomas's Towers was added or reconstructed and the chapel of St. Peter entirely re-built. The *King's House* or Lieutenant's Lodging is also a structure of this period.

The Tudor and succeeding periods of the history of the Tower are illustrated by a series of drawings and engravings of which the most important are Wyneguarde's view of *c.* 1550, a bird's-eye view of 1597, Lord Dartmouth's picture-plan of *c.* 1685 and Lempriere's scale-plan of 1726. These permit of a superficial view of the various alterations made in the buildings of the Tower during the 16th, 17th and early 18th centuries. As, however, most of these later alterations have since been swept away it will be sufficient to detail the alterations and additions of which actual remains survive. The majority of these belong to the latter part of the 17th and the first half of the 18th century, and include the erection of the *Horse Armoury* some time before the date (*c.* 1685) of the Dartmouth Plan; the building of the *Great Storehouse* under William and Mary, before 1692; and the erection of a block of houses on the W. side of the Parade, about the same time. In 1717 the Middle Tower was refaced. The White Tower was re-conditioned during the first half of the 18th century, beginning about 1709, the date on the rain-water heads; the brick vaults were added in the basement in 1733–4, and further repairs done to the exterior about 1750. The Great Storehouse was burnt down in 1842, and from about that date onwards a general restoration of the Tower-buildings took place under the War Office and the architect Salvin. This restoration included the entire re-building of the *Flint*, *Brick* and *Lanthorn Towers*, the partial re-building of the Bowyer and Constable's Towers and the general re-building of the upper parts and battlements of various parts of the building. The great storehouse was replaced by the existing block of barracks.

Work in the 20th century has been confined to the repair of the old work, the opening out of ancient features concealed by later work and the general maintenance of the building. The only entirely modern building is the Guard Room, N. of the Wakefield Tower.

The Tower of London is probably the most valuable monument of mediæval military architecture surviving in this country. The Tower was a palace and state-prison as well as a fortress. Several mediæval royal children were born here, and hence bore the words "de la Tour" after their names. Amongst the celebrated prisoners, within the Commission's period, mention may be made of the Welsh prince Griffith, Henry VI, George Duke of Clarence, Edward V and his brother Richard Duke of York, Edward Earl of Warwick and Margaret Countess of Salisbury his sister, Edward (Stafford) Duke of Buckingham, Anne Boleyn and Catherine Howard, queens of Henry VIII, Edward (Seymour) Duke of Somerset and John (Dudley) Duke of Northumberland, Lady Jane Grey, Archbishop Cranmer, Robert (Devereux) Earl of Essex, Sir Walter Raleigh, Thomas (Wentworth) Earl of Strafford and Archbishop Laud. In addition to these, David II King of Scotland captured at Neville's Cross, John II King of France captured at Poitiers and Charles Duke of Orléans captured at Agincourt were lodged at the Tower for a long or short period.

N.B.—In the following account the numbers attached to the prisoners' inscriptions, in the various towers, are for convenience of reference and do not accord with the modern enamelled disks attached to the walls.

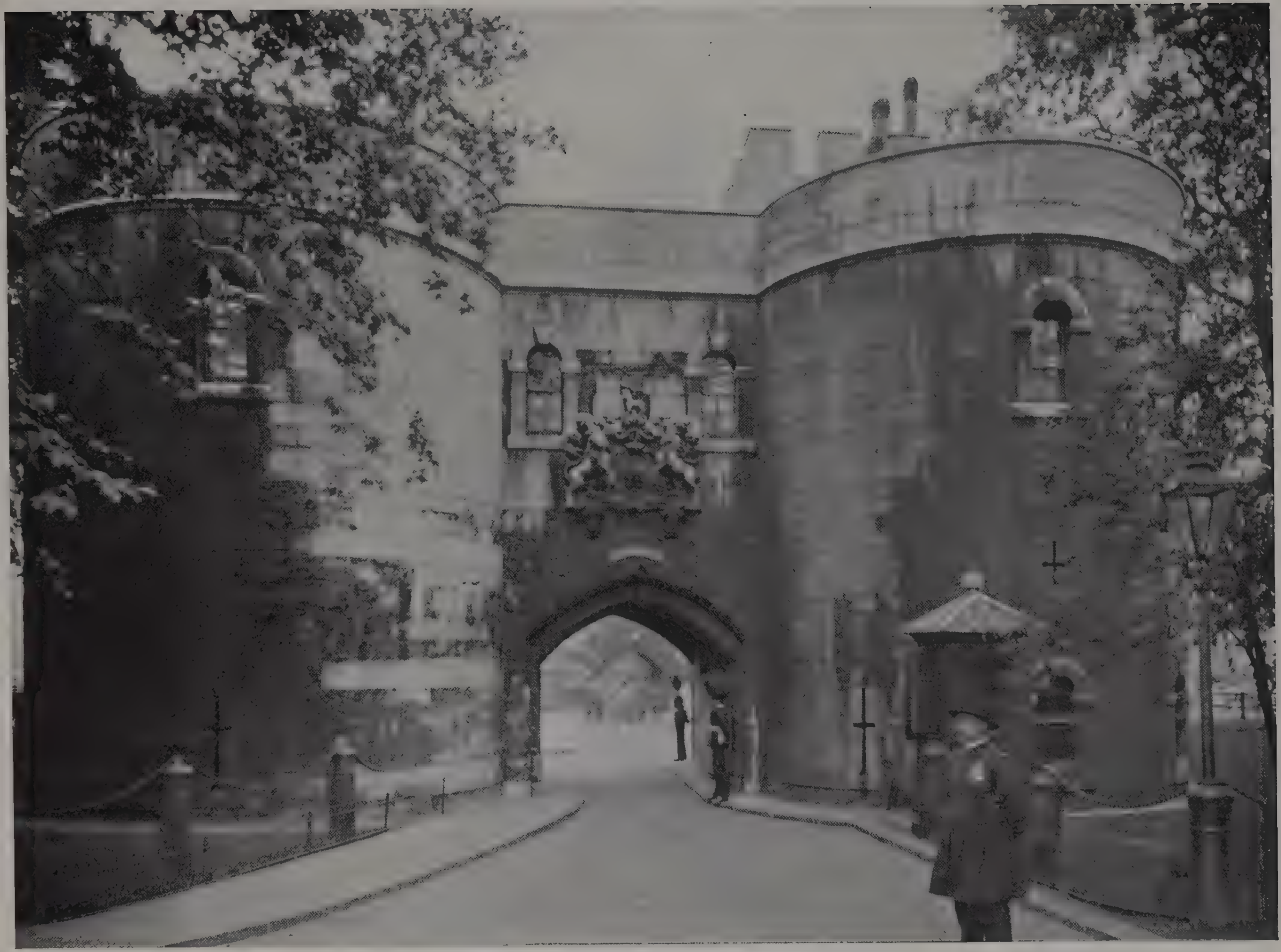
Architectural Description—The *Tower of London* is a fortress of the concentric type with a double circle of defences, a keep within the inner defences and an inner baily to the S. of it, formerly divided off by walls and entered by a gate, the Coldharbour Tower, now destroyed. The main approach to the castle was on the W. side, through an outwork, beyond the ditch, called the Lion Tower, and two gateways called the Middle and Byward Towers giving access to the outer enclosure, and a third gateway called the Bloody Tower giving access to the inner enclosure. The secondary approach, from the E., was by means of an outer gate called the Irongate, now destroyed, and an inner gate called the Develin Tower. There was in addition the main water-gate on the river front called St. Thomas's Tower, and a minor water-gate called the Cradle Tower; both these still exist. The description will begin with the moat, the western gateways and the outer circuit of the fortifications, passing to the inner circuit and the buildings within it—the keep, St. Peter's Chapel, the King's House, etc.

The *Moat* surrounds the landward side of the fortress. It has an average width, at present, of 120 ft. and maximum depth below the pavement of the adjoining road of 22 ft.; it is now used as a parade ground. The eastern arm was encroached upon by the roadway when the Tower Bridge was built. Between the fortress and the Tower Wharf is a much narrower ditch averaging 36 ft. in width and 8 ft. in depth.

The *Middle Tower* (Plate 129), forming the outer gatehouse from Tower Hill, is of two stages; the walls are of rubble, mostly faced with Portland stone. It was built late in the 13th century and consists of a gate-hall flanked by round towers each having a rectangular projection at the back. The external facing and the upper stage are almost entirely of 1717, and externally all the windows are of this date. The gate-hall has an outer archway, partly original and with jambs and segmental-pointed arch of two chamfered orders; in the arch is a portcullis-slot and in the jambs are round grooves for the same purpose; in the inner part of the arch are three circular holes communicating with the floor above, and this part of the arch is rebated for a door; further E. are grooves in the side walls for a second portcullis. Above the arch on the outer face of the wall is a stone carving of the royal arms of George I. The inner or E. arch (Plate 130) of the gate-hall is segmental-pointed and of two chamfered orders, the inner dying on to the side walls and the outer continued down the jambs. The flanking towers are round without and octagonal within, and have each a stone vault with chamfered ribs meeting in the middle and springing from octagonal shafts in the angles of the building with moulded capitals and bases. Each room has a spy-hole looking into the gateway and two arrow-loops; the N. room has two and the S. room three modern windows; the fireplace in the S. room has a square chamfered head and a pyramidal hood. The two rooms are approached by short passages with pointed barrel-vaults and doorways with two-centred heads. In the ground-floor of the S.E. part of the gatehouse are two small chambers each with a pointed barrel-vault. Part of the external E. face of the gatehouse is of original rubble. On the first floor of the S. tower is an original doorway, with a pointed head.

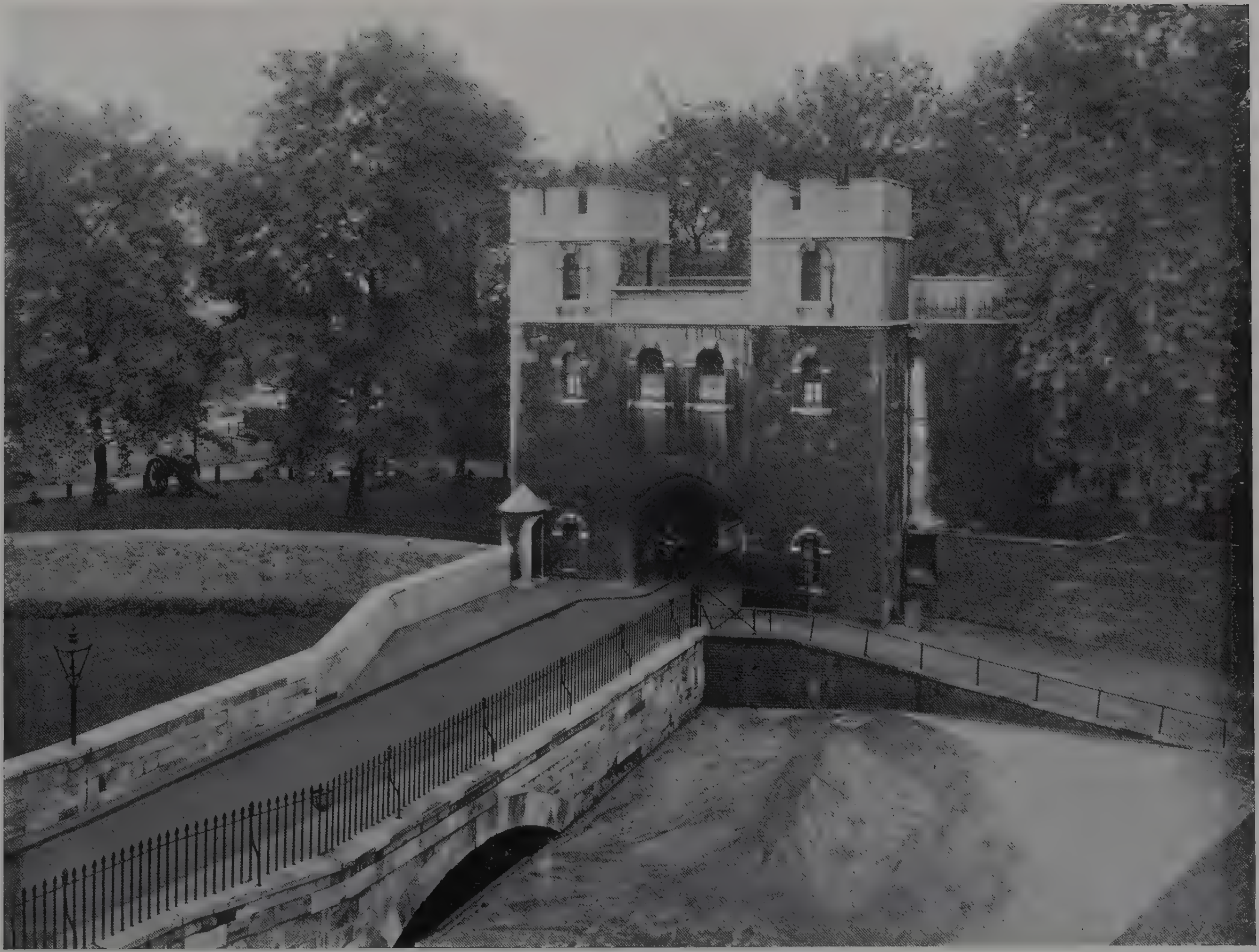
The *Bridge* over the moat, between the Middle and Byward Towers, is almost entirely of the 18th century. The drawing of 1597 shows three small arches where there is now a single arch. A portion of the N. wall of the causeway, near the E. end, is of rough rubble and there is a low rubble projection near the middle of the bridge; both these are probably of the 18th century.

The *Byward Tower* (Plates 131, 132), called in the 16th century the Wardyng Gate, is the main gatehouse of the outer ward of the castle. It is generally of three storeys and is built of coursed Gatton and Caen stone, partly refaced with Portland and other stone. The gatehouse was built at the end of the 13th century and the two-storeyed postern (Plate 133) on the S.E. was added about a century later and extended early in the 16th century. In plan the building nearly resembles the Middle Tower with the added postern-wing on the S.E. terminating in a wedge-shape towards the S. The timber superstructure on the inside or E. face of the gatehouse dates from early in the 16th century. On the W. front the structure is original but partly refaced up to the top of the second storey; the top storey is very largely of 18th or early 19th-century date. The gate-hall is entered on the W. by an original double archway with jambs and segmental-pointed head of two chamfered orders; it has a portcullis-slot, grooves, door-rebate and vertical holes similar to those in the Middle Tower; further E. the walls of the hall have a second pair of grooves for a second portcullis; the arch at the E. end of the gate-hall is similar to the corresponding arch in the Middle Tower. The ceiling is of timber. The two flanking towers of the gatehouse are round without and octagonal within.



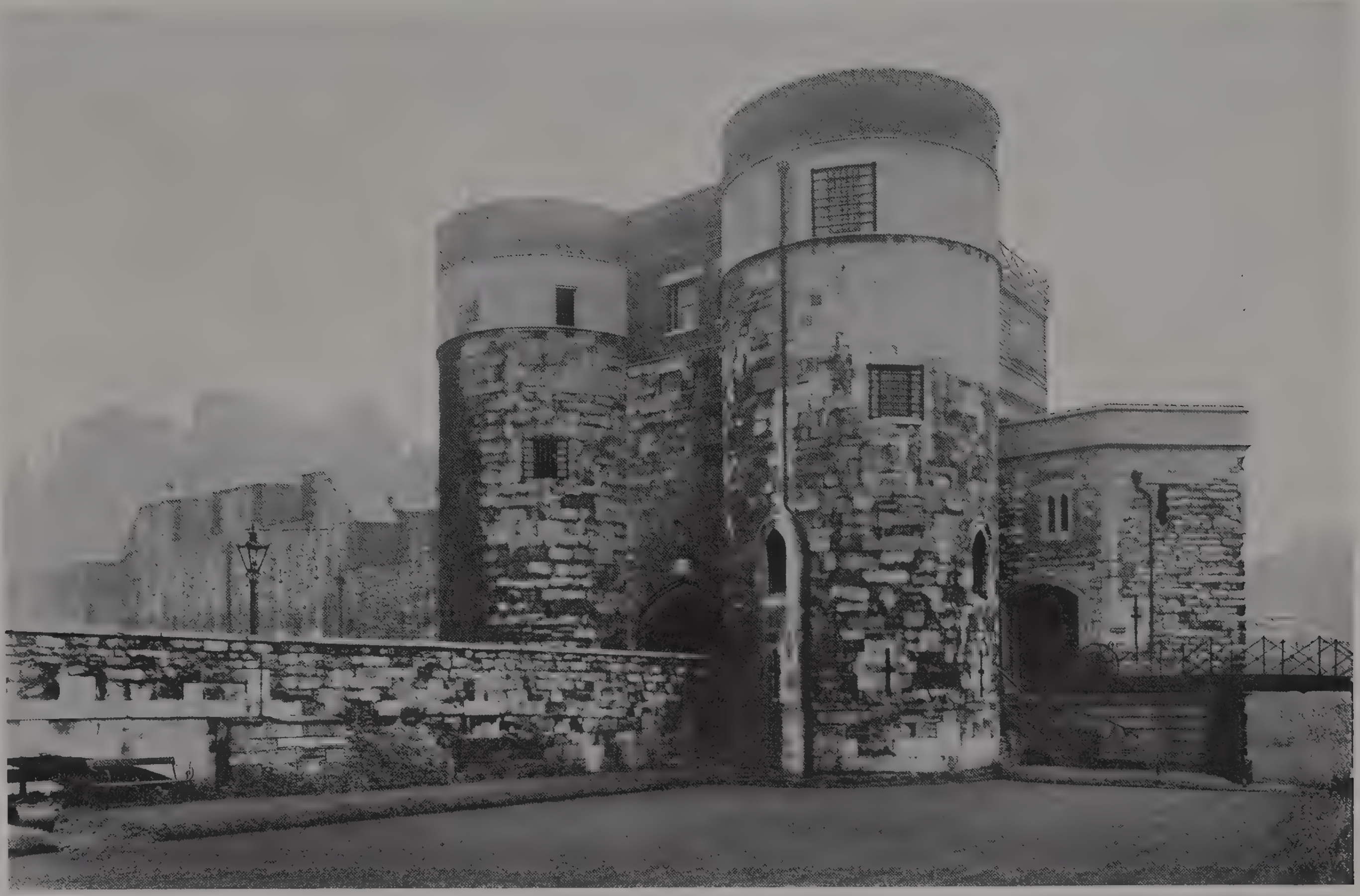
STEPNEY: (8) THE TOWER OF LONDON.

The Middle Tower, late 13th-century, refaced and heightened 1717. W. Front.



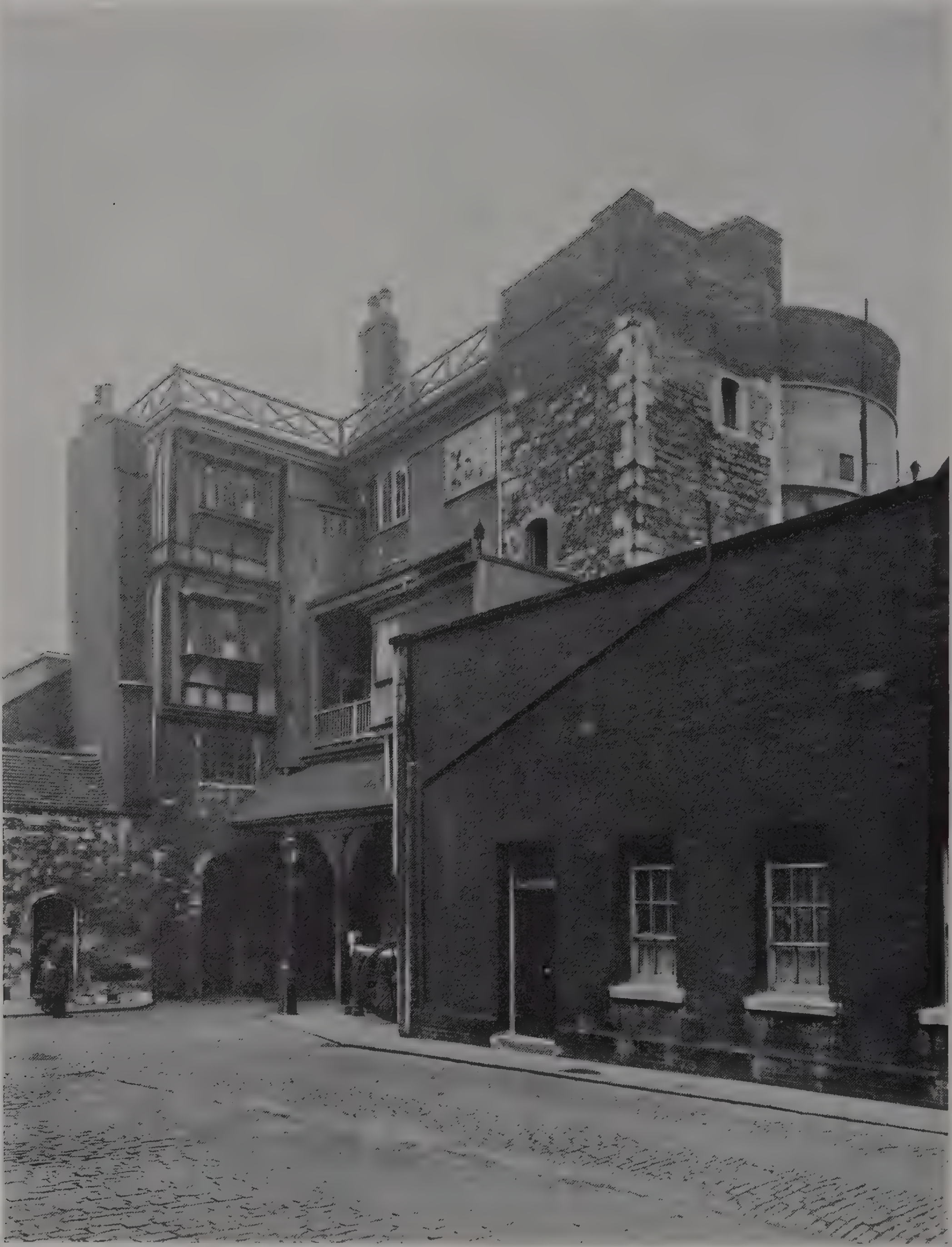
STEPNEY : (8) THE TOWER OF LONDON.

The Middle Tower, late 13th-century, refaced and heightened 1717. From the E.



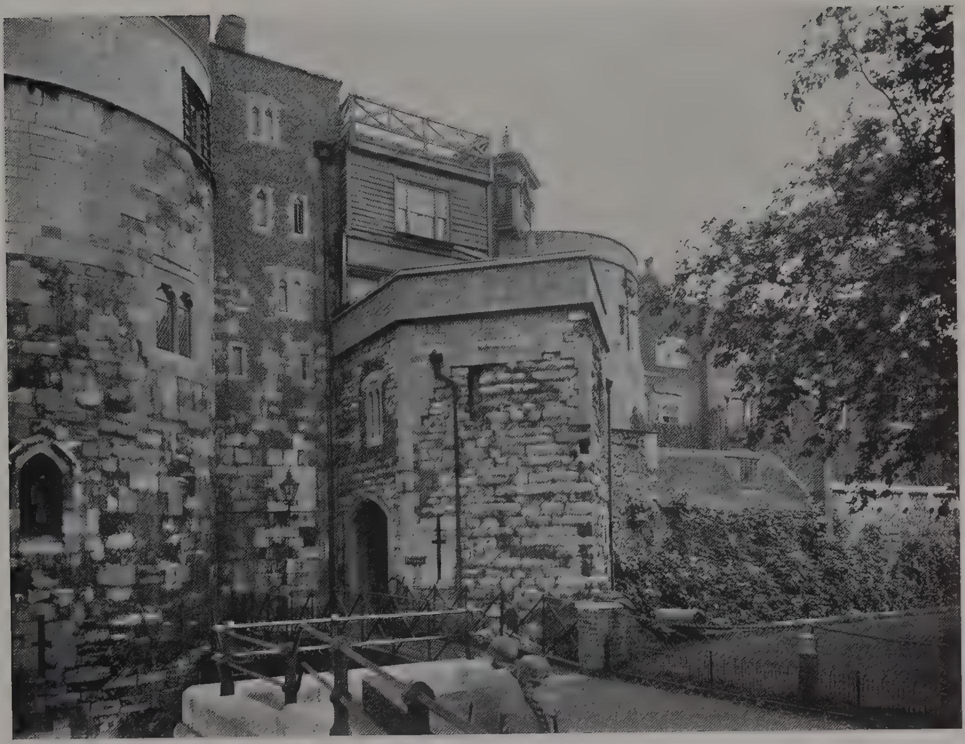
STEPNEY: (8) THE TOWER OF LONDON.

The Byward Tower, late 13th-century and later. From the S.W.

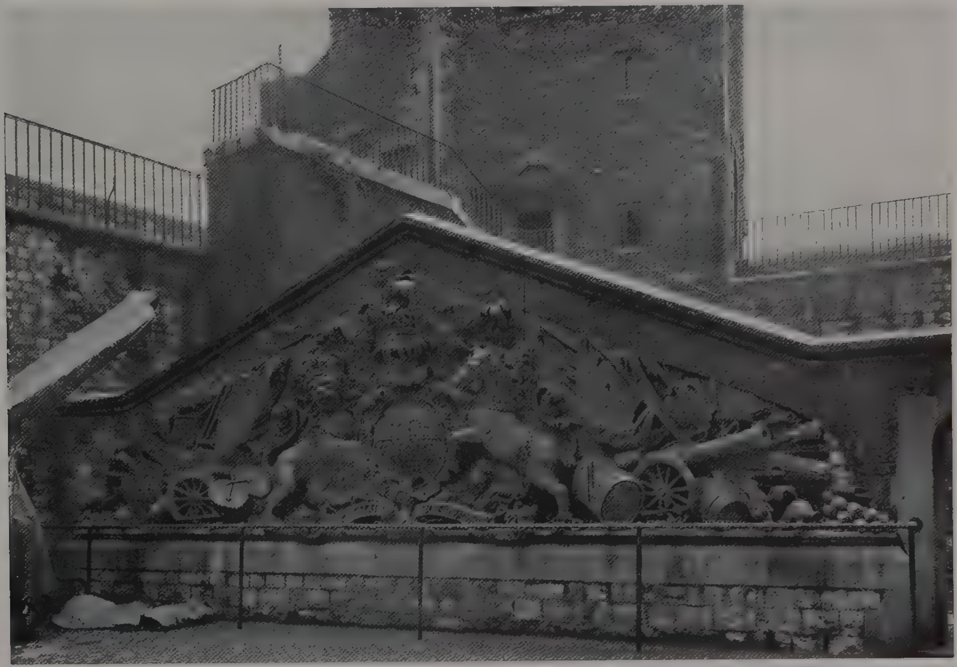


STEPNEY: (8) THE TOWER OF LONDON.

The Byward Tower, late 13th-century and later. Back, from the N.E.

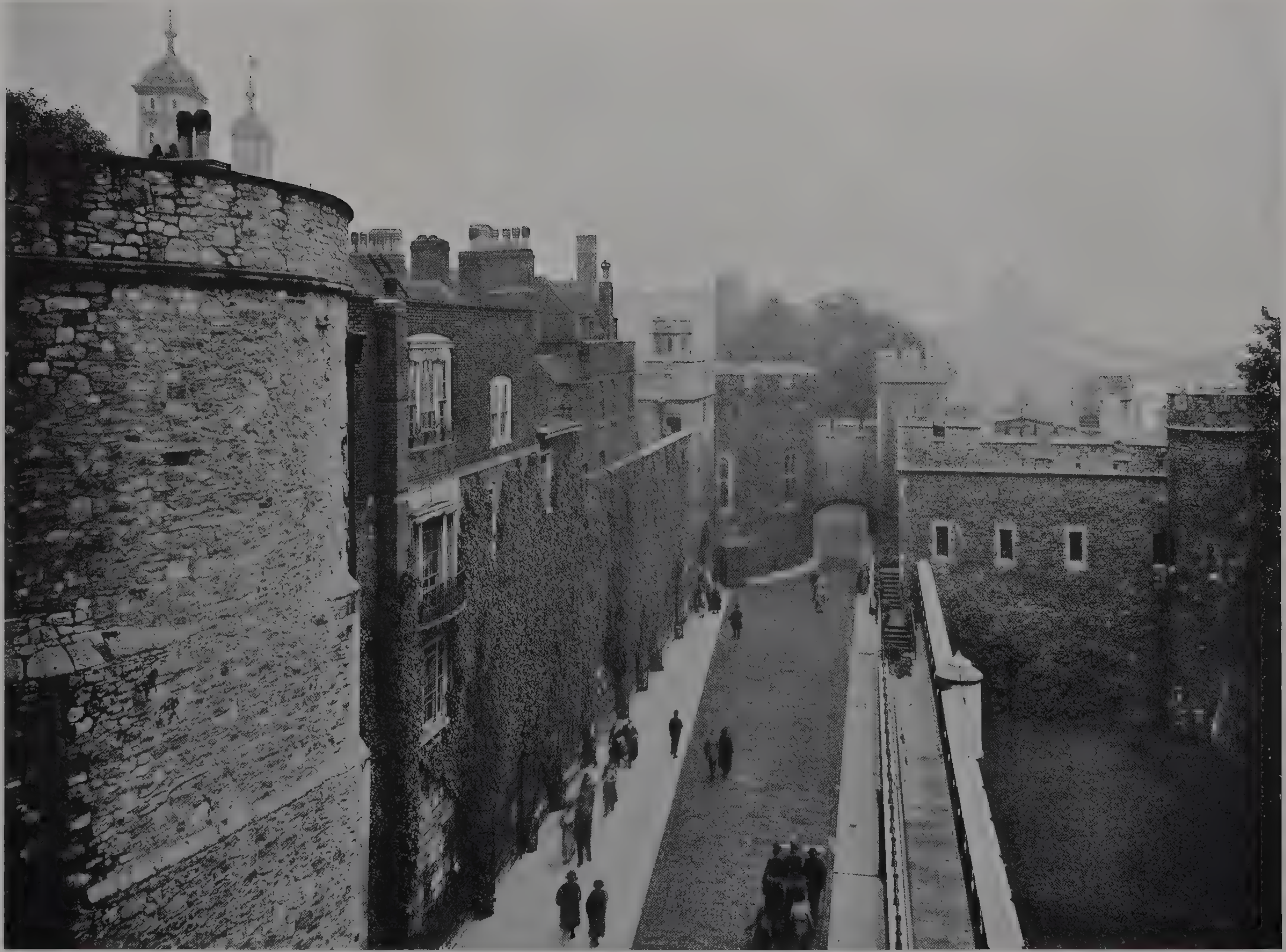


Byward Tower, S. side, late 13th-century and later.



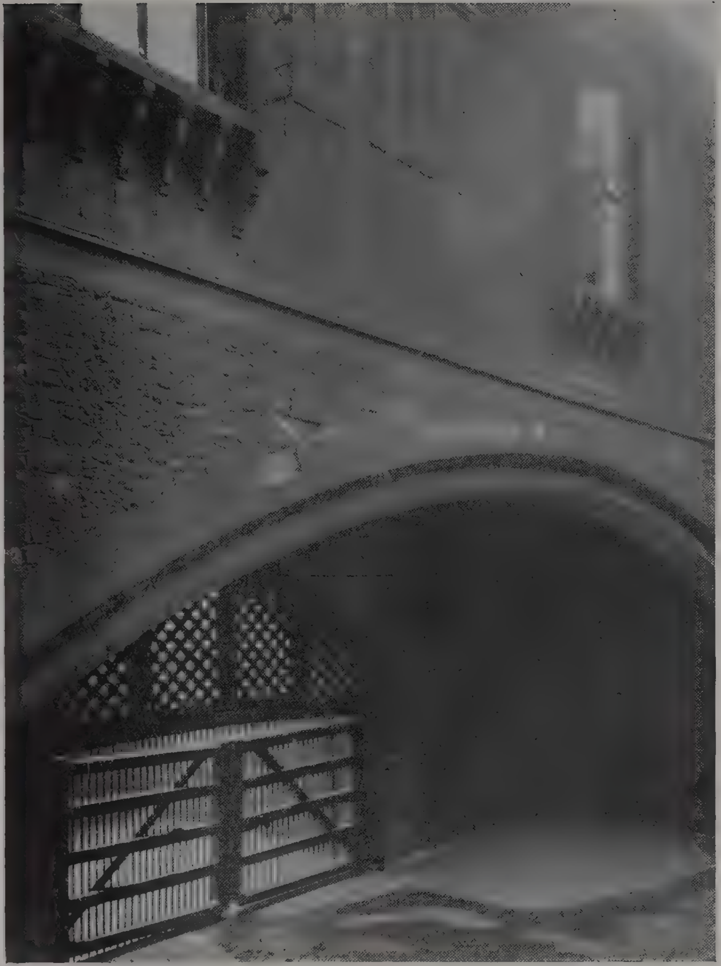
Reset tympanum of Great Storehouse, late 17th-century.

STEPNEY: (8) THE TOWER OF LONDON.

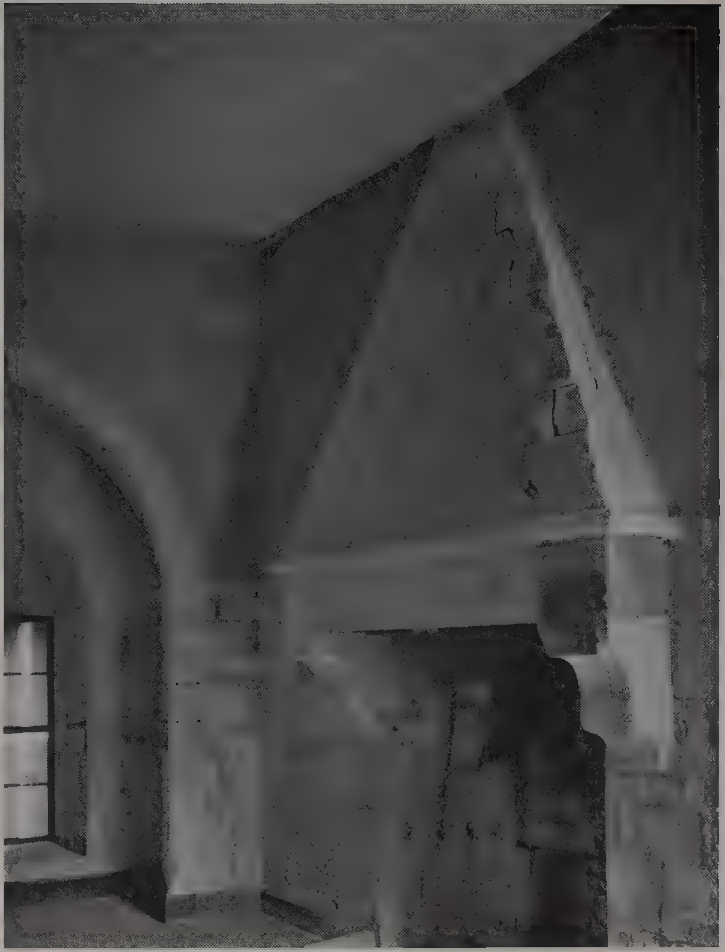


STEPNEY: (8) THE TOWER OF LONDON.

Water Lane, looking E. from the roof of Byward Tower, showing Bell, Wakefield and St. Thomas's Towers.



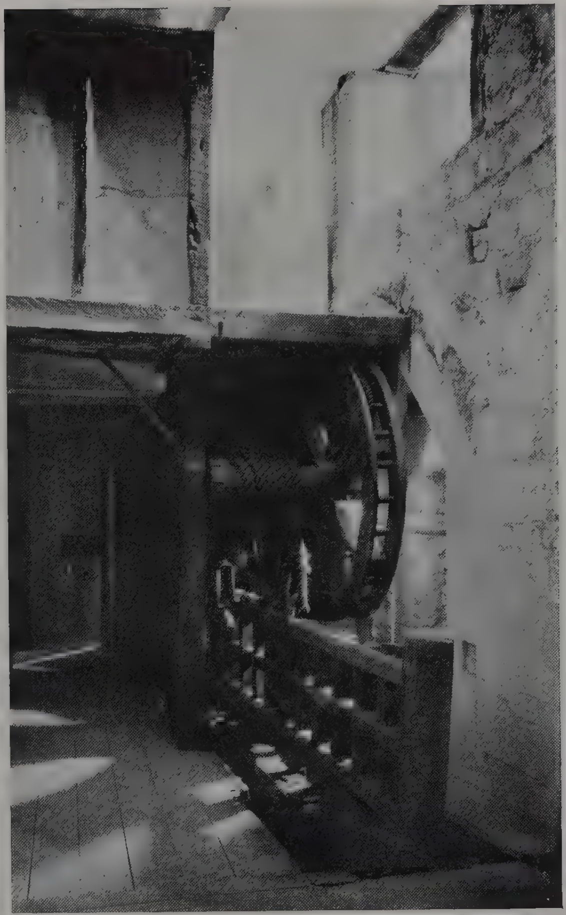
St. Thomas's Tower (The Traitors' Gate). The great arch, *c.* 1300 ; upper storey reconstructed 1532. From the N.E.



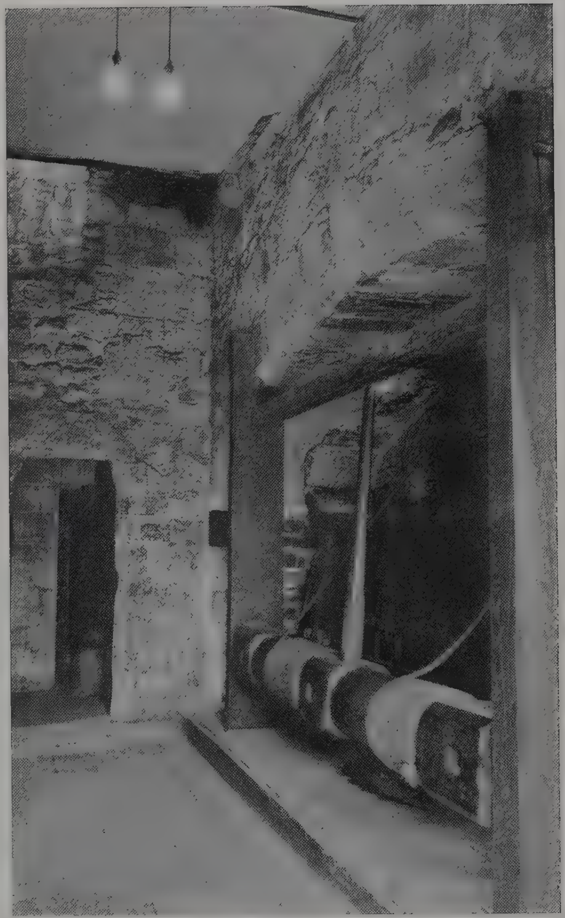
The Salt Tower, *c.* 1230–40. Room on 2nd floor, showing fireplace.

STEPNEY : (8) THE TOWER OF LONDON.

PORTCULLISES.



Byward Tower.



Bloody Tower.

STEPNEY: (8) THE TOWER OF LONDON.

The ground-floor room in each has a modern stone vault with chamfered ribs meeting in the middle and springing from modern octagonal shafts in the angles of the room with moulded capitals and bases. Each room has a spy-hole opening on to the gateway; the N. room has four and the S. room five arrow-loops, one now blocked; all these openings are set in embrasures with pointed heads. The N. room has in addition an original fireplace with a plain flat lintel resting on moulded and shaped corbels and having a partly restored pyramidal hood of stone. The upper windows of this stage are modern. The short passages leading to these rooms have each a pointed barrel-vault with a chamfered cross-rib and doorways with chamfered jambs and two-centred heads. E. of the passage in the N. tower is a square room with a modern quadripartite vault; the ribs spring from original moulded corbels; in the E. wall is a 15th-century window of two trefoiled lights in a square head; the original doorway in the N. wall, leading into the stair-turret, is now blocked and replaced by a late 15th or early 16th-century doorway in the external E. wall of the stair-turret; it has chamfered jambs and a four-centred head. E. of the passage in the S. tower are two small rooms with pointed barrel-vaults. The inner part of the postern is of late 14th-century date, but the outer half was added probably early in the 16th century; the outer doorway is modern externally, but has a four-centred rear-arch of brick, probably of early 16th-century date. The postern-tower is entered by an arch on the N. with a four-centred head and opening into a small porch. The porch has a late 14th-century segmental-pointed barrel-vault with intersecting ribs and a round boss enclosing a lion's head, all much restored; in the W. wall is a deep recess; in the S. wall are two doorways, one within the other and both having segmental-pointed heads; the inner doorway has a pair of 16th-century wooden gates, one with a wicket. A second pair of similar gates is fitted in the outer doorway of the postern. On the first floor, the space above the gate-hall is occupied by a passage-room between the towers and a large room to the E. of it. The passage has a restored pointed window in the W. wall set in an embrasure with a two-centred head. Against this wall is the wooden portcullis (Plate 136) of the gate below; the woodwork is mainly ancient, perhaps 16th-century, and the mechanism is still intact. Between the passage and the room to the E. is a 16th-century timber partition, the upper part having a range of nineteen lights with four-centred heads and moulded mullions. The room to the E. has early 16th-century timber-framed outer walls and a heavy chamfered ceiling-beam, stencilled, in gold, with a design of fleurs-de-lis, leopards and falcons (?). In the window are two medallions made up of fragments and representing the 16th-century royal arms and the Prince of Wales feathers in wreaths. The first-floor room in the N. tower has embrasures with two-centred heads and three modern windows; the fireplace was similar to that in the room below, but only parts of the flat lintel and hood are ancient. The ceiling has a heavy beam resting on wall-posts and moulded corbels, one of which is modern. In one of the embrasures are some 14th-century slip-tiles bearing the leopards of England, a hart and geometrical or foliated designs. The room in the S. bastion is similar, but has a 16th-century brick partition screening off the entrance. It retains part of an original arrow-loop, now blocked, and in the S. side is a 14th-century fireplace, probably reset in the 16th century; it has a chamfered lintel carried on shaped corbels; one stone of the lintel is part of a 12th-century scalloped capital re-used. The door in the N. wall is probably of the 17th century and has strap-hinges. To the E. of this tower is a small square room entered by an original doorway with a two-centred head; in the E. wall of the room is a flight of steps and a 14th-century doorway with a two-centred head leading into the upper floor of the postern-tower; above it is a square-headed window; a second doorway, further S., led on to the wall-walk, but now opens into a room. The second-floor rooms of the main structure have no features of interest except that there is a 16th-century door in the N. tower with moulded ribs and strap-hinges. Above the second storey of the N. part of the postern-tower is an early 16th-century timber-framed addition of two storeys with exposed timber-framing. The two storeys project on the N. front with moulded bressummers; each storey has a projecting bay-window, of rectangular plan with three lights on the face and one on each return; the lights have four-centred heads and modern mullions. The top storey, on the S. face, projects on curved brackets.

The Byward Tower contains the following carved inscriptions—In the gate-hall, (1) N.W. 1645; (2) G. Lovell, Batstoll (?) 1677; (3) E.B. 1629; (4) Ford; (5) 1617 Sep. and a monogram; (6) 1616; (7) Peter C. Arundel; (8) IMB; (9) WP. 1611; (10) IC; (11) IS; (12) SP, WC; (13) 166–; (14) 16–9; (15) GT; (16) WB; (17) IS. In the ground-floor N. tower, (18) Samuel Bird; (19) SITG; (20) A.R., RC, SB, TCT. In stair-turret, (21) "I left my dear R.F. 1694. A. DTE"; (22) WK 1694; (23) "A. Thomas Jenkins 1688, IA, FK, 11 May"; (24) IDI, G, M, MR, Tho. KIN, TH, 1675; (25) "Richard Field left my love in Ierland," and others of later date. In the first floor of N. tower, (26) TC, RR, 1705; (27) — 1672. In Warders' Hall, (28) Willun Dorhill, Wardr. 1605; (29) Esekhiell Wood, Ward.; (30) E.T. 1607, May 9; (31) Roger Tirrell, 1622, Mary Linnet.

The *Curtain Wall* between the Byward Tower and St. Thomas's Tower is of rag-stone rubble with a considerable amount of modern repair; the parapet is entirely modern. Near the W. end is a 17th-century window lighting a modern annexe to the Byward Tower. This annexe stands on the site of an older building shown in the late 16th-century drawing of the Tower.

St. Thomas's Tower (Plate 135), also called the Traitors' Gate, is the principal water-gate of the Tower. It was originally built by Henry III, *c.* 1240–45, but was largely re-built *c.* 1300. The base of the internal wall is in Barnack stone and belongs to the early work; the great arch, added *c.* 1300, is built against the earlier walls. The upper stage on the landward side was reconstructed in 1532. The whole building has been extensively restored and the bridge connecting it with the Wakefield Tower is entirely modern. St. Thomas's Tower is now the residence of the Keeper of the Crown Jewels. The building is of rectangular form with short wings projecting N. at either end and round turrets at the southern angles; these turrets, together with the stair-turret at the end of the N.E. wing, are carried up above the roof. The walls are of rag-stone rubble with dressings of freestone and the roof is lead-covered. The ground-stage of the building encloses a pool, now dry, communicating with the river by a gateway in the S. wall; this much restored gateway has jambs and segmental-pointed head of two orders, the inner slotted and grooved for a portcullis. The back or N. wall of the main block is carried on a segmental-pointed arch of two chamfered orders and 61 ft. in span; the inner order of the arch is built of joggled voussoirs and the whole has been much restored. The arch was supported in 1532 by two added piers which have now been removed. In the thickness of the walls surrounding the pool on the E., W. and S. sides are narrow corridors with embrasures and arrow-loops on the outward side and arrow-loops towards the pool. The corridor on the S. side is interrupted by the gateway and has a pointed barrel-vault with cross-ribs at intervals; this vault is interrupted in the middle of both the E. and W. corridors; the rest of these corridors have a plastered ceiling; near the middle of the E. corridor is an early 16th-century brick arch; the presence of straight joints in the wall, towards the pool, seems to indicate that between the outer arch and the great arch these walls were only carried up to a sufficient height to enclose the arrow-loops; the upper part of the wall is evidently modern and contains 18th-century re-used material. In the inner wall of the S. corridor, E. of the gateway, is a wide blocked opening and further E. a blocked lamp-niche with a pointed head; in the corresponding wall, W. of the archway, are three blocked openings. The chambers in the two turrets are hexagonal on plan and are entered by doorways of *c.* 1300 with chamfered jambs and two-centred heads; each chamber has a stone vault, of the same date, with chamfered ribs meeting in the middle and springing from a vaulting-shaft in each angle, with a moulded capital and base. The upper storey of the tower is lit by modern windows. The two chambers in the turrets are similar to those in the ground-storey; the E. chamber formed an oratory (Plate 137) and two of the window-sills are of Purbeck marble and have round sinkings, one provided with a drain. The N. wall of the main block is of timber-framing and of early 16th-century date; the external timbering is exposed, but is almost entirely modern.

The *Curtain Wall* between St. Thomas's and the Cradle Tower is of rag-stone rubble with a modern gateway about half-way between the two towers. W. of it is the outlet of a drain, communicating with a well, near the S.W. angle of the White Tower. Near the Cradle Tower is a blocked 17th-century culvert-arch.

The *Cradle Tower* formed the water-gate to the royal apartments, which stood within the inner curtain immediately to the N. of it. It is of two storeys, much restored and refaced externally; the walls are of rag-stone rubble with Reigate-stone dressings and the roof is lead-covered. The tower was built in the middle of the 14th century, but the upper storey has been re-built in modern times. The plan is T-shaped, the middle part forming the gateway, with lodges on either side. The gateway has an original two-centred and moulded outer arch with a portcullis-slot and groove and a segmental-pointed rear-arch; this portion of the building projects into the moat and on either side of it, externally, are arched recesses of varying width; under the same part of the tower was a water-way or drain covered by a half-arch. The N. or inner front (Plate 138) of the tower has a two-centred archway, of two moulded orders, in the middle with a portcullis-slot and groove, and a moulded, segmental-pointed inner arch; flanking the arch are single-light windows with cinquefoiled heads. The gate-hall has a doorway in each side wall with a two-centred head. The stone vault (Plate 140) is in two bays, with moulded transverse, diagonal, ridge and wall-ribs and a hollow circle at the intersection; the ribs spring from embattled or moulded corbels, two of which are carved with rabbits. The two lodges have each a quadripartite vault with chamfered ribs springing from embattled corbels. The turret-staircase on the W. of the W. lodge is entered by a restored doorway with a segmental head; only the lower part of the staircase itself is original.

The *Curtain Wall* between the Cradle and Well Towers is of rag-stone rubble; the upper part and parapet is entirely modern.

The *Well Tower* is a rectangular two-storeyed structure with a square projecting staircase-turret on the E. The walls are of rag-stone with free-stone dressings. It was built about the middle of the 13th century, but the parapets are modern. The ground-floor contains a single room (10 ft. by 14 ft.) entered by a doorway in the W. wall, with chamfered jambs and segmental-pointed head. In the E., W. and S. walls are restored arrow-loops opening over the moat, and in the N. wall is another loop and a modern window and fireplace; the doorway to the stair-turret has a square head. The stone vault is in two quadripartite bays with chamfered diagonal, cross and wall-ribs, springing from moulded corbels. The upper storey has loops corresponding to those in the ground-storey, and two doorways with two-centred heads opening respectively into the stair-turret and the parapet-walk of the cross-curtain on the N. In this room are the following carved inscriptions—(1) " Be vertuouus and assure thyselfe thou canst not then but thrive in only vertw is it sayfe that men themselves survive "; (2) partly illegible, the words " Turris fortissima " and " Typpyngl t" remain; (3) " As for the vicious such they are as is the heedles flye " followed by a number of disconnected letters, initials and words; (4) Christofer Rower 1585; (5) " IHS Thomas Leithweite Prisoner Febri 1608 "; (6) design with letter S and date 1586; (7) Nicolas [Ros]carrocke (Roman Catholic priest, 1580–6); (8) W. Clerk P. (Priest), 1603, with a merchant's mark; (9) Jam. Bosgrave Priest Jesuite, 1582; (10) Ja. Bosg[ra]ve vinculis (?) fide cath, 15[8]9; (11) John Bowler, 16—; (12) Whi . . . fi., priste; (13) Jero . . .; (14) Jesus . . .; (15) IB; (16) WD; (17) part of an inscription mostly illegible; (18) merchant's mark and monogram; (19) William Davis; (20) Jaakob Vandermast; (21) " Christ save King Phillippe . . . Reyall King . . . to flourish."

The *Curtain Wall* connecting the Well with the Salt Tower only survives in its southern part and in the broken end adjoining the Salt Tower. It is of rag-stone rubble and the southern part contains two embrasures with modern heads and arrow-loops; at the point where the wall breaks off are traces of a door-jamb.

The *Curtain Wall* between the Well and Develin Towers is of rag-stone rubble; the upper part, parapet and the buildings against the N. face are modern.

The *Develin Tower* or Iron Gate Tower (Plate 139) is of late 13th or early 14th-century date and formed a postern towards the open country. The walls are mainly of rag-stone rubble largely refaced and with a modern parapet. The Tower is of rectangular form and of two storeys. The upper storey has in the E. wall a late 17th-century doorway with a round head, key and impost blocks; it is now blocked. There are no other ancient features.

The *Curtain Wall* (Plate 139) between the Develin Tower and the Brass Mount is of rag-stone rubble; the lower 10 ft. of the wall is ancient, but the remainder is largely modern or refaced. About 100 ft. S. of the Brass Mount is a rectangular projecting tower, entirely modernised internally. The buildings against the W. face of the curtain are modern.

The *Brass Mount* was built by Henry VIII. The recent clearance of the earth-filling of the bastion has shown that the earlier curtain-wall was carried round the corner with a rounded angle. The walls are of rag-stone rubble and the form is semi-circular. In recent years the interior has been reconstructed, and all that remains of the original work is the lower part of the outer wall with its wall-passage. The N. side of this passage is lined with brick and the S. side with rag-stone; the vault is of pointed barrel-form; there are thirteen embrasures, each containing a loop. Near the middle of the S. wall is a doorway with a rough two-centred head, which formerly communicated by a passage with a circular staircase in the middle of the bastion.

The *Curtain Wall* (Plate 141) between the Brass Mount and Legge's Mount is in two parts, divided by the modern North Bastion. The wall is of rag-stone rubble, but only the lower part is old. To the W. of the N. bastion, at the ground-floor level, are two pointed archways, filled in flush with the outer face of the wall and each with a loop in the filling.

Legge's Mount (Plate 141) was built by Henry VIII and is similar in general form to the Brass Mount. The interior with the S.E. wall was re-built or re-modelled late in the 17th century. It is now used as Warders' quarters. The S.E. wall is of brick and of three storeys divided by band-courses; the first floor has six windows and the second floor two narrow loops. On the outer face the first floor has six windows dressed with 17th-century brick. Inside the building the ground-floor has some chamfered ceiling-beams, exposed joists, moulded panelling and cornices, all of late 17th-century date.

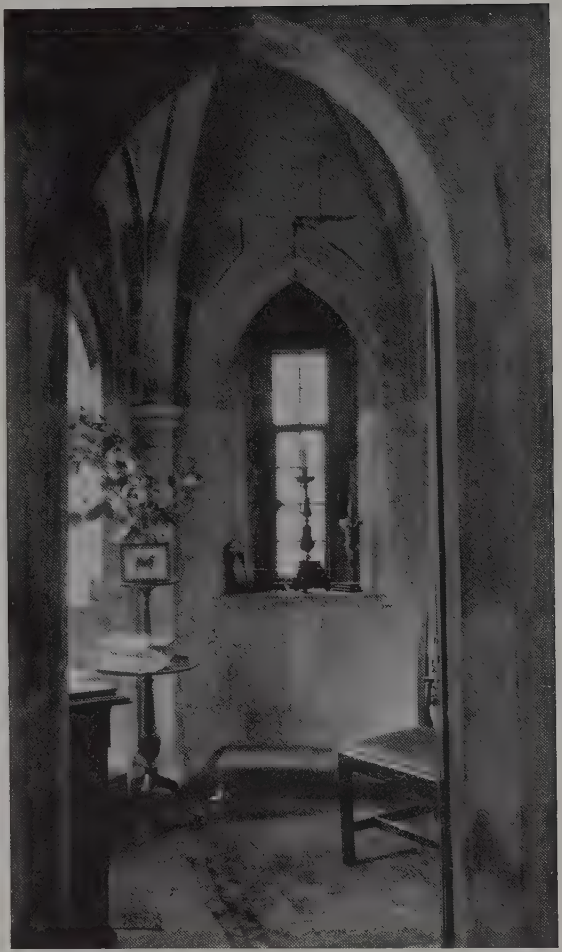
The *Curtain Wall* (Plate 142) between Legge's Mount and the Byward Tower is of rag-stone rubble and appears to have been mainly re-built by Henry VIII; the parapet is modern. A square stone, in some 17th-century repair, is inscribed 1614 and W.B. 1691.

The *Bell Tower* (Plates 134, 141, 143–4) was built, probably, at the end of the 12th century. The walls are of rag-stone rubble with free-stone dressings. The tower is of two storeys with a solid base; the base and lower storey are of irregular octagonal plan, but the upper storey is circular. It now forms part of the Lieutenant's Lodging. The base of the tower, recently exposed by excavations in the angles of both curtains, stands upon a plinth of seven chamfered offsets, set on a projecting rubble platform ; above the offsets the wall is ashlar-faced up to a moulded necking or string-course of Purbeck marble ; this base was buried when the Tower wharf was built, early in the 13th century. The room in the ground-floor of the tower is of irregular pentagonal form with a wide skewed and two-centred arch across the E. side ; it is entered by a short passage with a right-angled bend and a pointed barrel-vault ; the outer entrance has a segmental-pointed head. The chamber itself has an acutely-pointed vault (Plate 137) with plain square ribs meeting in the middle and springing from moulded corbels with carved foliage, three of which remain ; there is a foliated boss at the intersection of the ribs. The four sides towards the W. have each an embrasure with an acutely-pointed arch and an arrow-loop, all of which are now blocked except one which has been fitted with a modern window. Opening from the S.E. angle is a small irregular apartment, perhaps a garde-robe, with a loop towards the S.E. ; this room is entered by an arch with a round head of 16th-century brick. The room in the upper floor is roughly round on plan, with four embrasures towards the W. with two-centred heads ; the northernmost embrasure has a locker on each side and an 18th-century or modern window ; the second embrasure has also a similar window, and cut in the N. side is a shallow recess ; on the S. side is a blocked opening to a wall-passage between this embrasure and the next ; the third embrasure has an 18th-century or modern window ; above each of the three windows, externally, are the relieving-arches of the original windows which were each of two round-headed lights ; the fourth embrasure has a squint in the E. splay. A small lobby on the N.E. is separated from the main room by a brick partition and from it run two galleries, one towards the N. communicating with the circular staircase to the roof, and one towards the S. terminating in a garde-robe ; this gallery is lit by two modern windows, set in old embrasures, and is roofed with stone slabs on corbelled projections. On the wall by the stair is a late 16th-century inscription, " Bi torture strawnge my trouth was tried yet of my libertye denyed therfor reson hath me perswadyd that pasyens must be ymbrasyd thogh hard fortun chasyth me with smart yet pasyens shall p(revayl)." On the parapet, on the W. side of the tower, is a late 17th-century timber bell-cote, considerably restored ; it has in each face a round-headed opening with a key-block and is finished with a cornice and a pyramidal roof with concave sides ; the bell is inscribed " W.B. 1651."

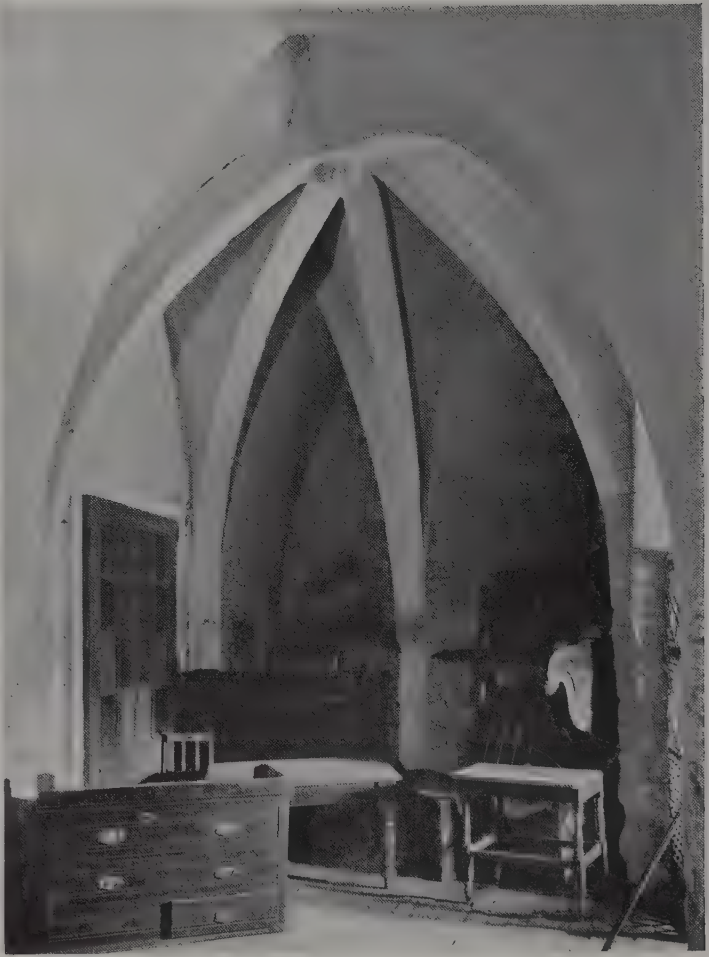
The *Curtain Wall* (Plate 134) between the Bell and the Bloody Towers is of rag-stone rubble above, re-faced with Caen stone below. It is of late 12th-century date as far as a straight joint, 56 ft. W. of the Wakefield Tower, and has the offsets and necking of the Bell Tower continued along its S. face. The eastern part of the wall is of the 13th century. Towards the western end the curtain is pierced by some modern windows of the Lieutenant's Lodging, which abuts against it on the N. side.

The *Bloody Tower* (Plates 144, 147) is the principal gatehouse in the inner circuit of fortifications. It is of rag-stone rubble with free-stone dressings ; the front part was built in the first half of the 13th century and the back part and superstructure is a late 14th-century addition ; the whole has been considerably restored. The building is of three storeys, of which the top storey is largely and the parapet entirely modern. The outer entrance has an archway with jambs and segmental-pointed arch of two chamfered orders and of small voussoirs, with a blocked shute in the soffit ; the inner part of the arch is of similar form with a door-rebate ; between them is a portcullis-slot and grooves. The inner entrance is of similar general form, but with large voussoirs and defaced moulded label. The gate-hall has a late 14th-century stone vault of two bays, now mostly restored in Roman cement ; it has ridge, diagonal, and intermediate moulded ribs, springing from lion's-head corbels and having restored bosses at the intersections, enclosing lions' heads. In the E. wall is a doorway, with a two-centred head, opening into the turret-staircase. The second storey is entered by a late 14th-century doorway in the W. wall with moulded jambs and two-centred head ; the door has strap-hinges and is perhaps of the 17th century. The southern part of the interior is cut off by a 16th-century timber partition and contains the wooden portcullis (Plate 136) with its machinery. In the N. wall of the tower, at this level, is a low recess with a restored segmental head, for a second portcullis, now removed. In the W. wall (Plate 148) is a late 14th-century window of two transomed lights in a square head and rebated for shutters ; the other windows are largely modern. In the W. wall are remains of a late 14th-century fireplace. The lobby to the turret-staircase has a pointed barrel-vault with a chamfered cross-rib ; N. of the lobby is a small room, perhaps a garde-robe ; it has a segmental-pointed barrel-vault with a chamfered cross-rib.

On the walls of this storey are the following incised inscriptions—(1) David Roch, 1597 ; (2) IS. 1666 ; (3) IATMR, RS ; (4) " Art thou come here a prysonere, and welcom here, welcom . . . what end " ; (5) a nine-line inscription, mostly illegible ; (6) " S(ana?) conscientia munus Henricus Stapleton 20 Nov. 1583 " (Plate 37) with an ornamental obelisk ; (7) " arbell b . . ." ; (8) " Jamys Davrinson, Thomas . . . enung, Jam[es], 30 . . .,

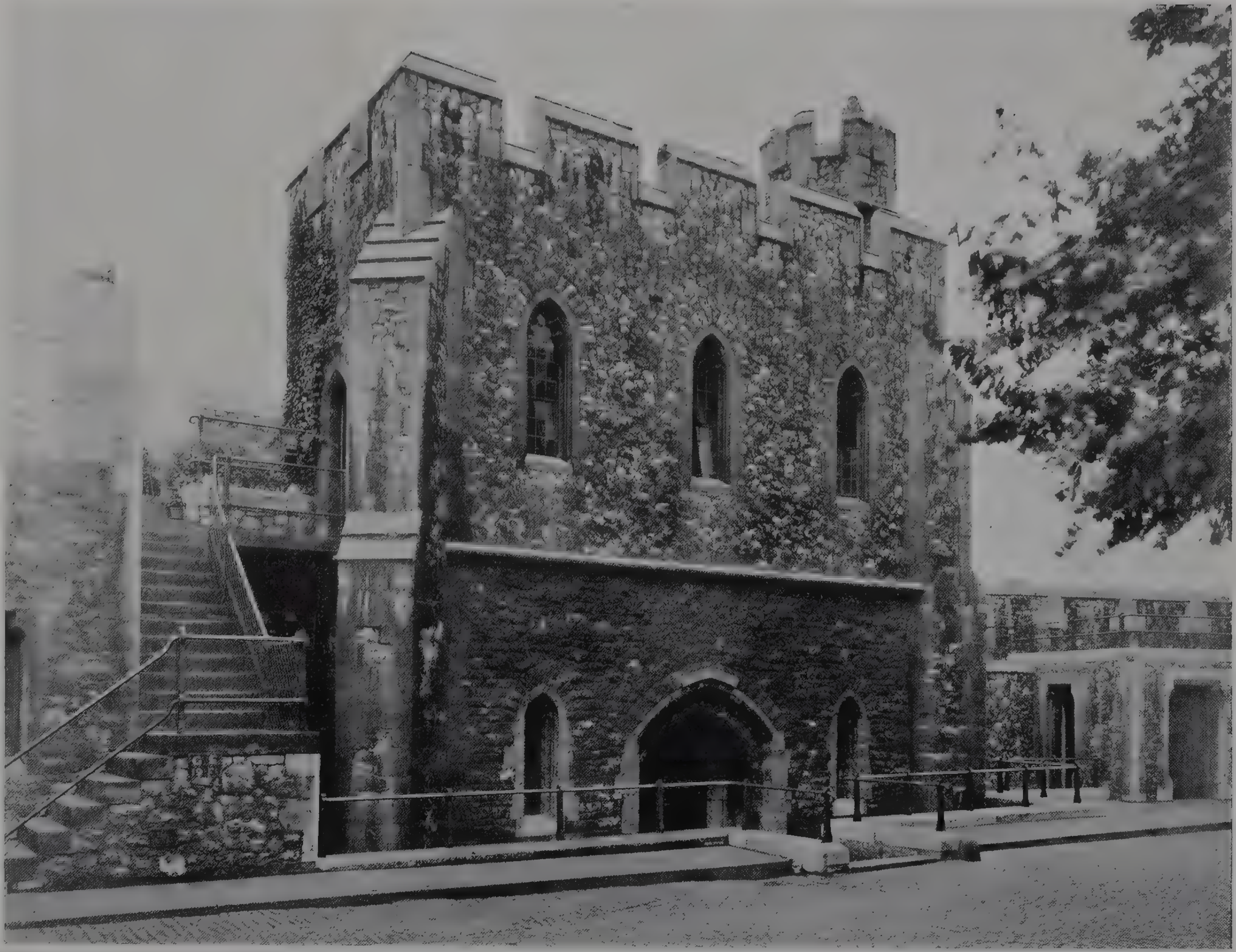


St. Thomas's Tower. Oratory, late 13th-century.



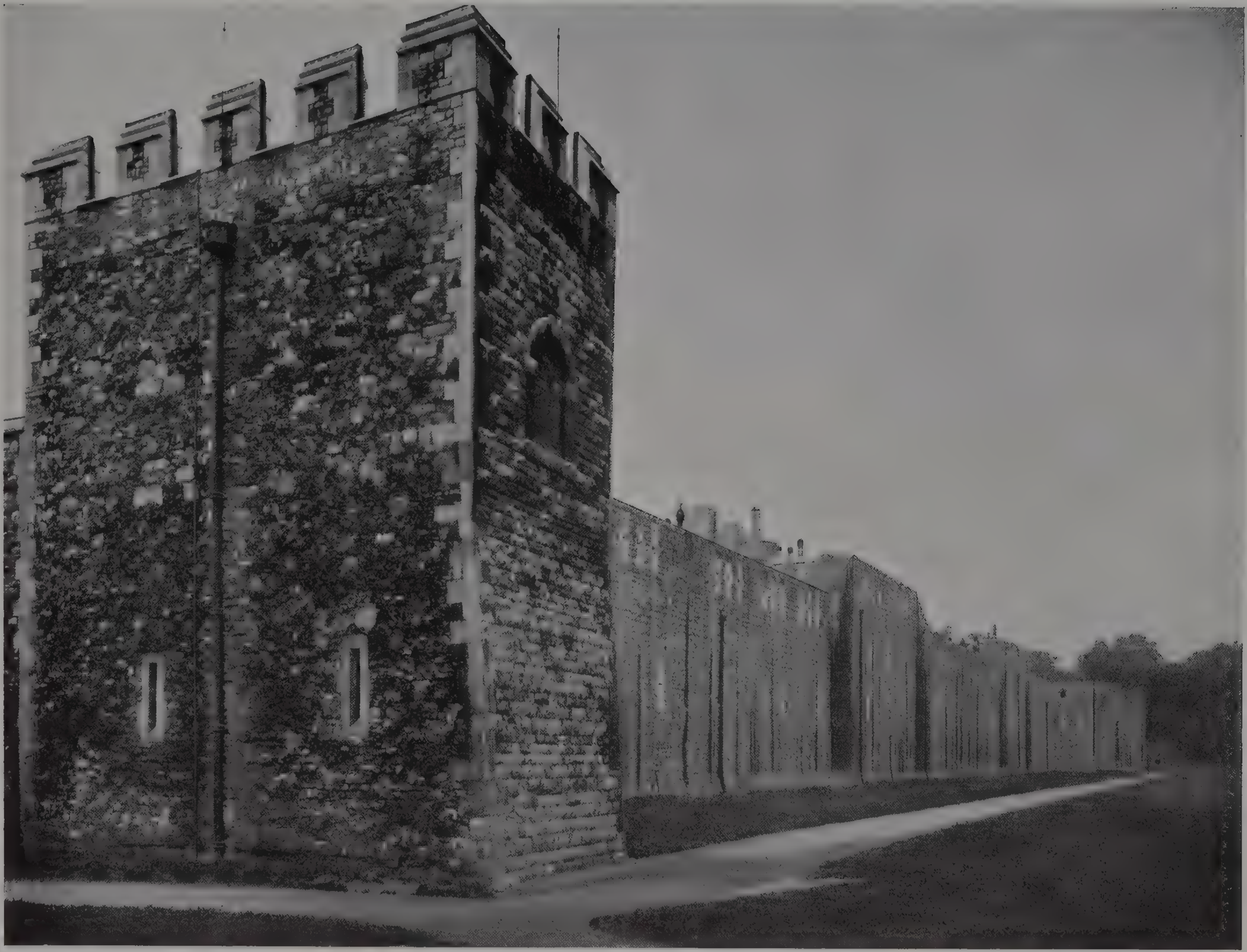
Bell Tower. Vaulted lower chamber, late 12th-century.

STEPNEY: (8) THE TOWER OF LONDON.



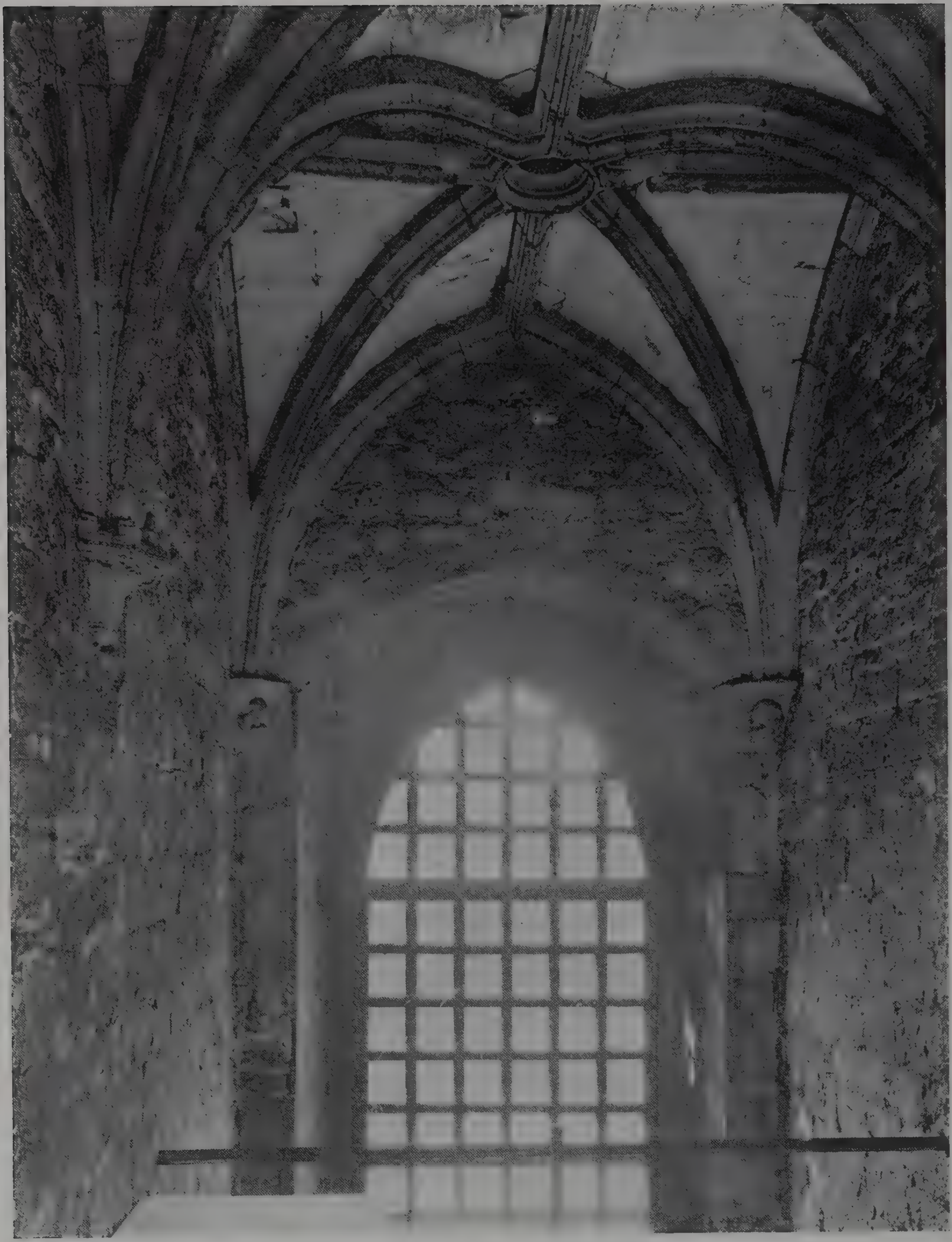
STEPNEY: (8) THE TOWER OF LONDON.

The Cradle Tower, mid 14th-century; upper storey rebuilt. N. Front.



STEPNEY: (8) THE TOWER OF LONDON.

Develin Tower and Outer E. Curtain, *c.* 1300 and later. From the S.E.



STEPNEY: (8) THE TOWER OF LONDON.

The Cradle Tower, mid 14th-century. Vaulted gate-hall, looking S.

Poole"; (9) Antoni Deloni; (10–12) illegible inscriptions; (13) partly defaced inscription with name T. Thom . . .; (14) partly defaced inscription with the name John, Bishop of Rosse (prisoner 1569–74); (15–21) fragmentary inscriptions with names Thomas . . ., Arthur . . ., and GC.; (22) on fireplace, partly defaced inscription with date 1591. There are 17th-century scratchings on the wooden partition.

The *Wakefield Tower* (Plate 145), called also the Record and Hall Tower, is of two storeys; the walls are of rag-stone rubble with freestone dressings and ashlar-facing to the lower part; the roof is lead-covered. The tower appears to be that built by Henry III in 1221. It has been extensively restored externally, a brick vault inserted to the basement and the parapet re-built. The basement contains an octagonal room (23 ft. across) with a deep embrasure in each face; each embrasure has jambs and round arch of two chamfered orders and most of them had arrow-loops, all now blocked. The W. embrasure has a modern doorway from the turret adjoining the Bloody Tower; the E. recess had formerly a doorway, now blocked. In this room are stored several pieces of late 17th-century carved stone-work and a royal arms of Queen Anne, before the Union. The upper floor, now the Jewel House, contains an octagonal room (30 ft. across) with a modern ribbed vault of stone springing from partly restored octagonal shafts in the angles. In the N.E., E., S., S.W. and W. sides are embrasures with chamfered segmental-pointed arches; the E. embrasure has an inner pointed archway, opening into a corridor in the curtain-wall and now blocked. The S. embrasure has a blocked doorway with a chamfered segmental head and a skewed opening to the E. of it, restored externally. The S.W. embrasure has a modern two-light window and the W. embrasure a modern single-light window. The N.W. side contains the modern entrance cut through the back of an old embrasure. In the N. side is a fireplace with a modern arch and a back of old herring-bone tile-work. The S.E. side contains a small chapel or oratory; the inner arch has jambs and segmental-pointed head of two chamfered orders and is flanked by projecting octagonal piers. The E. window is modern, but in the N. wall is a round-headed doorway opening into a blocked wall-passage; E. of it is a rectangular locker. In the S. wall (Plate 146) is a piscina with chamfered jambs, square head and a trefoiled drain; further W. is a round-headed sedile. The external face of the tower on the N.E. has a wide segmental cutting-back of the wall-face, extending to the upper storey and finished with a segmental arch. Running N. from this point is a portion of old walling, perhaps forming part of the W. end of the former Great-Hall range.

The *Curtain Wall* between the Wakefield and the Salt Towers is modern and near the middle stands the modern Lanthorn Tower. This tower was re-built a few feet to the N. of the site of the old Lanthorn Tower.

The *Salt Tower,* called also Julius Cæsar's Tower, is of four storeys; the walls are of rag-stone rubble with vertical bands of ashlar and square attached turrets on the N. and W. It was built *c.* 1230–40, but has been extensively restored externally and the parapets are modern; the external form is round and the tower stood at the junction of four curtain-walls (Plate 147), two on the E. and S. sides of the inner ward, and the other two cross-walls connecting the tower with the curtain of the outer ward on the E. and with the Well Tower on the S. The room in the ground-storey is of irregular pentagonal form, each face having a splayed embrasure with a segmental-pointed head and an arrow-loop; above the W. embrasure is a shaft with a two-centred arch running diagonally up to the parapet-walk of the adjoining curtain-wall. The room is entered by a short passage and a modern doorway in the N.W. angle; adjoining the passage is an original doorway with chamfered jambs and segmental-pointed head, opening into the stair-turret. Adjoining the staircase on the N. is a small room in the thickness of the curtain-wall; it has a barrel-vault with chamfered cross-ribs. The room in the second storey is generally similar to that below, but on the S. side is an original stone fireplace (Plate 135) with a joggled lintel carried on shaped corbels and capped by a moulded string-course; above the string rises a pyramidal stone hood. On the W. is a modern two-light window, representing an old feature, and N. of it is a pointed doorway leading to the parapet-walk, but now blocked. The room in the third storey is similar to that in the second, but has three larger loops and no surviving fireplace. In the W. wall of the W. turret is a two-light window, similar to that in the stage below. The room in the top storey has been entirely modernised; it is entered by a doorway in the N. wall with a shouldered head. A small room at the top of the staircase has three loops. The Salt Tower contains the following incised inscriptions. In the second storey—(1) an elaborate horoscope (Plate 36) with the inscription "Hew Draper of Brystow made thys spheer the 30 daye of Maye anno 1561" (astrologer, imprisoned for sorcery and magic); (2) the word or name Wadiall (?); (3) EH, 14 Aug. 1590; (4) R.W.; (5) Francis Berty, 1(6)72; (6) a heart with the letters IHS and MA.; (7) Jhon; (8) Jh . . . g; (9) E. Pol, 1567; (10) John Monyngson; (11) J. Lyon, 1574; (12) "Dū spero per." (Dum spiro spero); (13) illegible inscription with date 1553; (14) illegible; (15) inscription with name Tho (?) King; (16) Danyel; (17) John Lion (figure of Lion)

Julii 2, 1574; (18) Mychael Moody, May 15, 1587 (Plate 37) (conspirator); (19) 1556 Augusti 14, me E., John Baptiste, Cristofer Per . . n, P, Cristofer Nor[to]n (Plate 37) (Ridolfi conspiracy 1570); (20) panel with a sphere and the initial E. (Plate 37); (21) long inscription in various languages, mostly illegible, but with the name William Phaer (?) and date 1576; (22) Ambros; (23) unintelligible, but with small shield-of-arms; (24) IHS. Hen. Walpole (Jesuit priest, 1594); (25) panel with scrolled border and illegible inscription; (26) Henry Walpole, Hieronimus, Ambrosius, A(ugustinus), Gre(gorius); (27) Ricard. Wiam; (28) Harman Barrester, 1572; (29) "IHS, Maria, Ad majorem Dei gloriam Scti . . ."; (30) Latin inscription, partly illegible; (31) IHS. MA. Hen. Walpol Societatis Je. Presbiter; (32) over last the initials A.W.; (33) a cross; (34) Maria; (35) IHS several times repeated; (36) hand with a wound; (37) Latin and French inscription with shield-of-arms and date 1593; (38) "Vivat et vincat rex Jacobus"; (39) "Feare fortuns flateri, fraile of felicitie, dispayre not in dainger, God is a defender"; (40) Daniell Assai; (41) "Harry Clarke, in ano. 1553, IHS"; (42) "Mense Maii 1552 Humfry Michel"; (43) Cristofer Lew . . tye, . . . Maey 15.., Humfrey Holt, IH, 155.; (44) illegible with initials I.W. and RBC; (45) "Hew Draper of Brystow, the 27 day Janry . . ."; (46) "E. H. Iris . . ., WM, Edwardus Hyrste, 1587, January 24, R. Custos MM., hoc scripsit"; (47) William Blo . . w; (48–51) devices and illegible inscriptions, one with later initials RC. above; (52) cross on a calvary; (53) wounded hand (?). In third storey—(54) "Blessed ar they that suffer persecution for righteusnes"; (55) nail and heart; (56) heart pierced by arrow; (57) IG., GA.; (58) "Egremond Radclyff 1576, pour parv(eni)r, TH" (rebel); (59) G. Boles; (60) "Emongste the worldly sorowes all, to man more grefe there canot be, then from feliscite to fawle, into this captivitie, WI., F. Digbi, 1553, HD. 1553, West, John . . ." (Plate 36); (61) fragmentary inscription with date 1551; (62–67) partly illegible inscriptions, including John Colleton Priste (1581–4), Perne, 1567, etc.; (68) R. Buxton, 1555; (69) William Andros; (70) HC (?) TW., RG.; (71) a sphere with a fish, fleur-de-lis, sun in splendour and the initials AP. and NP.; (72) Thomas Wright (Priest, 1577–85); (73) Arthur Pool, Edmund Poole, Arth . . . (conspirators, 1562–70); (74) design with initials HL and part of date 15..; (75) HL and a device. In top storey—(76) shield with a non-heraldic device.

The *Curtain Wall* between the Salt and the Broad Arrow Towers is of rag-stone rubble; the southern half has a modern added facing, but the northern part is original except at the top. Near the Broad Arrow Tower is a 13th-century doorway at the ground-floor level, opening on to the moat and having jambs and segmental-pointed arch of two chamfered orders. Further S. are three cruciform arrow-loops, one of which is blocked; the others have embrasures with two-centred heads. At the back or inside of the curtain stands the Horse Armoury.

The *Broad Arrow Tower* (Plate 147) is of three stages with a fourth storey in the S. turret. The walls are of rag-stone rubble with a high plinth and square turrets on the N. and S. It was built either by Henry III or Edward I and has been restored on the inner or western face and at the top. The ground-storey contains a rectangular room with rounded eastern angles and three embrasures with pointed heads; the E. embrasure has a modern two-light window, but the other two have cruciform arrow-loops. The room is entered by a doorway in the W. wall with chamfered jambs and two-centred head; the doorway to the staircase in the N. turret has a shouldered head and the short connecting corridor has a pointed barrel-vault. The room in the second storey has a triangular end towards the E.; it has three embrasures with two-centred heads and cruciform arrow-loops; on the S. side is a completely restored stone fireplace with a flat lintel on shaped corbels and a pyramidal stone hood. The S. turret, at this level, contains two narrow chambers each with a pointed barrel-vault; the western forms a corridor leading to the parapet-walk of the curtain. The third storey has no ancient features. The Broad Arrow Tower contains the following incised inscriptions, etc. In the ground-storey—(1) device with the name N. H. Blond (Plate 34); (2) shield with three cheverons and the initials I.P.; (3) "cudure"; (4) "William" (?) with foliated device (Plate 34); (5) the word Christ and a cross; (6) R. Ithell. On staircase—(7–9) various 'black-letter' scratchings, including the words Blond, "dublanfosr." and a shield with a cheveron. In the second storey—(10) John Daniell, 1556 (executed); (11) partly defaced Latin inscription with the name and date R. Ithe[ll] lapsus, 1587; (12) as (11) with same name and defaced date; (13) J. Hoyden; (14) defaced inscription with the name Darwin; (15) inscription and name Everard Digby (Gunpowder Plot); (16) defaced Latin inscription; (17) long Latin quotations from Ecclesiastes, etc.; (18) "John Homes and William Shorter came to keep Master Barnewell the firste of September 1586 and went from hence the . . ." (Babington's conspiracy); (19) defaced inscription; (20) NH, IHS, J. Stoughton; (21) IHS, Rodue-d, H–d; (22) Italian inscription with name and date Giovanni Battista Castiglione, 1556 (Italian Master to Queen Elizabeth); (23) Latin fragment; (24) Italian inscription; (25) IHS, MA,; (26) IHS, MA, miserere mei, . . . pro me, R. Ithel[l]; (27) defaced Latin inscription; (28) defaced English and Latin inscription; (29) John

Stou[ghton], 1586, and other fragmentary inscriptions and initials.

The *Curtain Wall* between the Broad Arrow and Constable's Towers is of rag-stone rubble and the S. part is original for about half its length; the N. part has been refaced or re-built.

The *Constable's Tower* is similar on plan to the Broad Arrow Tower, but except for the rubble walls of the ground-storey has been almost entirely re-built.

The *Curtain Wall* between the Constable's and the Martin Towers has been entirely refaced or re-built.

The *Martin Tower* (Plate 146), called also the Brick and Jewel Tower, is of three storeys; the walls are of rag-stone rubble much patched and partly refaced with brick and flint. It was built about the middle of the 13th century, but was much repaired in brick in the 17th century. It stands on a base or offset of different plan and construction. The plan of the tower itself is an irregular circle flattened near the points of junction with the curtain and having two rectangular turrets standing on the curtains. The room in the ground-storey is entered by an early 16th-century doorway on the W. with chamfered jambs and four-centred head; the short corridor to the E. has a pointed barrel-vault with a skewed cross-rib; to the E. of this corridor is a narrow passage with two right-angled bends, a barrel-vault and cross-ribs; at the N. end are remains of an arch or recess with a two-centred head. The room in the ground-storey of the tower is of irregular hexagonal form and had, in five sides, an embrasure with a two-centred arch and arrow-loop; on the N. and E. sides these embrasures have been extended in the 17th century and now contain modern windows; the arch of the E. embrasure has been cut away; the N.E. and the S. embrasures have modern single-light windows. In the S.E. wall is an original fire-place-recess, now partly blocked with modern brick. There are two chamfered beams in the ceiling. The second storey is entered by an external doorway of *c.* 1700, approached by a modern staircase; the doorway has a wooden hood, and near it are some turned balusters of the same date. The N.W. turret has a recess in the wall, probably a garde-robe, with a two-centred head. The main room is similar in plan to that of the storey below; on the S. side is one jamb of an original fireplace, with a late wooden lintel; the embrasures have mostly been altered, but that in the E. wall retains its original two-centred arch, but has a modern window inserted; the W. embrasure also retains its original arch. The third storey has a 17th-century inserted floor, and the original window-recesses have been fitted with modern windows. The S. recess is lined with early 17th-century panelling and two other recesses with panelling of *c.* 1700. There are two small rooms, at a higher level, to the N. of the staircase, each with a 17th-century door hung on strap-hinges. The Martin Tower contains the following incised inscriptions, etc. In the ground-storey, (1) Edman Jaret, 1606, with a device; (2) IHS George Beisley, priest, 1590, with a Latin text, two shields, etc. (Plate 35); (3) a cross, IHS and the initials E.I; (4) IHS, Edman Jaret, 1606; (5) Henry . . ., unfinished; (6) cross-device; (7) cross, IHS and name Edman Jaret, 1606; (8) two cross devices and initials EI.; (9) various disconnected initials, etc. In second storey, (10) GG. and a mutilated inscription; (11) two English verses, " and doth about him looke, (this) place is fittest for a cooke"; (12) Ambrose Rookewoode (Gunpowder Plot); (13) initials LE. twice repeated and the word "bouttell"; (14) fragmentary inscription and defaced shield; (15) Irish inscription (Plate 35) with the name MacCarthy and the date 1603 (probably Florence MacCarthy Reagh, Irish chieftain); (16) "Gray"; (17) Stephen Wood, shield, etc.

The *Curtain Wall* between the Martin and the Bowyer Towers has been re-built or entirely refaced. Projecting from it is the re-built *Brick Tower*, called also the Burbidge Tower.

The *Bowyer Tower* is of two storeys. It was built about the middle of the 13th century, but the exterior has been entirely refaced and the upper storey re-built. The base is solid and incorporates a portion of the Roman City-wall, which was uncovered in 1911. The ground-storey is original and contains one room with a rounded N. end and a quadripartite vault of stone with chamfered ribs dying into the side walls at the springing-level. The room has three original embrasures, two fitted with modern windows and one, on the W., retaining its original arrow-loop. In the E. wall is a double locker with a square head and wooden shelf. In the W. wall is a brick-lined recess with a round head.

The *Curtain Wall* between the Bowyer and Devereux Towers has been almost entirely refaced or re-built; a little original rubble remains in the upper part. Projecting from the wall is the Flint Tower, which has been re-built on the site of a tower destroyed *c.* 1800.

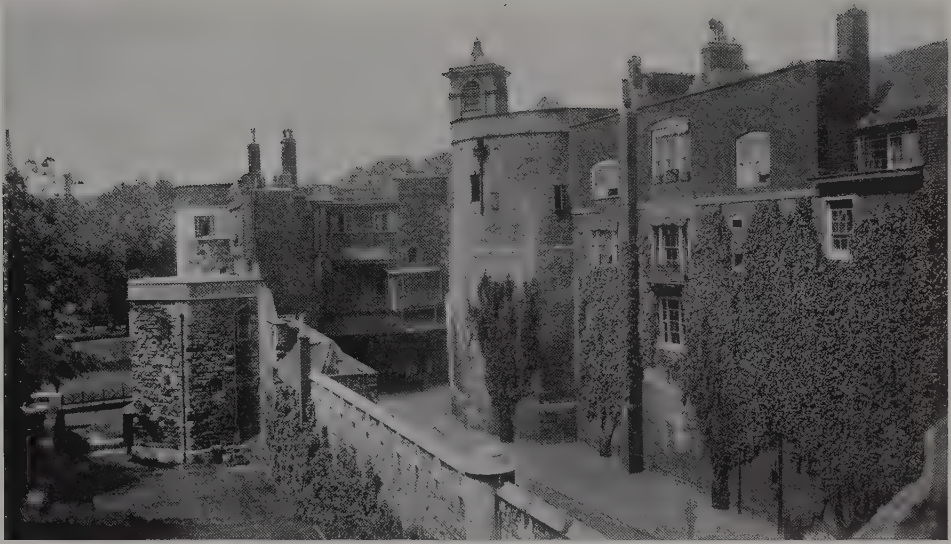
The *Devereux Tower*, also called Robert the Devil's Tower and the Develin Tower, is of two storeys; the walls are of rag-stone rubble with free-stone dressings. It was built early in the 13th century, but has been entirely refaced, externally, in modern times. On plan it forms an irregular circle with a staircase-turret on the S.E. side. The lower storey contains an apartment of irregular form with a segmental N. end and a stone vault; the vault is in two bays with a chalk web, the northern bay with three chamfered ribs meeting in the middle, and the southern with four similar ribs, all of Caen stone. The lower courses of the ribs form a tas-de-charge. In the E., N. and S. sides are round-headed embrasures, that on the N. with a modern arrow-loop and the others fitted with modern windows. In the S.E. angle are two doorways, the one on the E. with a segmental head and opening on to the staircase, and the one on the S. with a two-centred head and opening into a Tudor casemate. Opening off the staircase is a small chamber, probably a 13th-century garderobe, in the thickness of the adjoining curtain-wall; it has a partly original loop in the S. wall. The upper storey of the tower contains no ancient features.

The early 16th-century brick casemate, to the S. of the tower, has a four-centred barrel-vault, and two arched recesses in the S. wall. The W. wall is the curtain of *c.* 1300 and has two embrasures, pierced by modern windows.

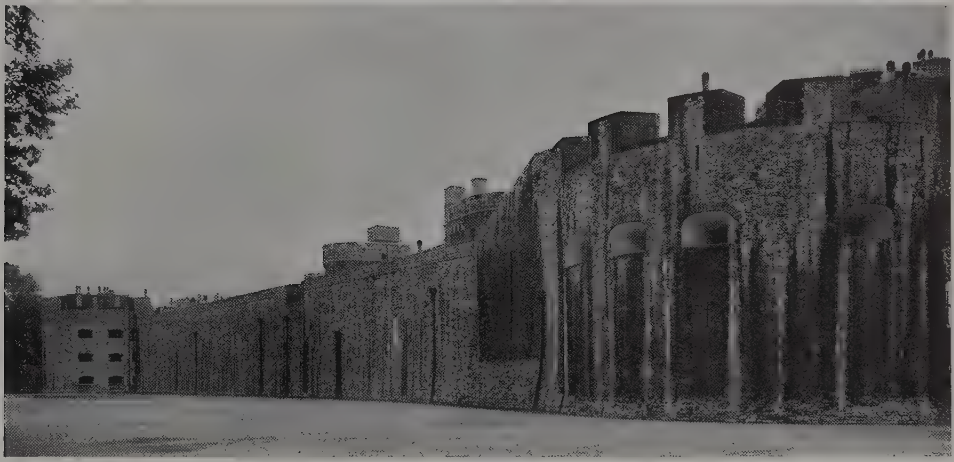
The *Curtain Wall* between the Devereux and the Beauchamp Towers was re-built *c.* 1300, but has been partly refaced in modern times. In the basement of the Chaplain's House, which backs on to the curtain, are three embrasures of brick and ashlar. The house contains an early 18th-century staircase with moulded rails and strings and turned balusters.

The *Beauchamp Tower* (Plates 143, 149), also called the Cobham Tower, is of three storeys; the walls are of rag-stone rubble, with vertical bands of ashlar on the exterior, but the internal walls contain much brickwork; the plan is semi-circular with square flanking turrets, rising above the roof on the N. and S. It was built probably *c.* 1300. It has been much restored, externally, in recent times and the parapets are mostly modern. The room in the ground-storey has a semi-octagonal termination towards the W., each face had an embrasure with a segmental-pointed head and an arrow-loop; the loops on the N., N.W., W. and S. remain, the S.W. embrasure has been utilised for a modern fireplace. In the N. wall is a doorway with a two-centred head opening into a short corridor, with a garderobe at the N. end and in the W. wall an embrasure with a loop; in the E. wall are two loops, both modern externally; the corridor has a barrel-vault of brick. In the S. wall of the main room is a partly restored doorway with a two-centred head, communicating by a short corridor with the turret-staircase. The room in the second storey is similar on plan to the room below; each embrasure has a cruciform loop except the S.W., which has a fireplace with a plain lintel. In the E. wall is an embrasure with a modern two-light window; the arrangement of the N. turret is generally similar to that in the floor below. The main room has old ceiling-beams and plain stone corbels. The room in the third storey is of similar form to the room below, but retains no ancient features; opening out of it is a small chamber in the N. turret.

The Beauchamp Tower contains the following incised inscriptions, etc. (Plates 29–34)—In the ground-storey, (1) device with the words "Extremae Cristus"; (2) Walter Paslew, 1570; (3) Walter Paslew, 1569; (4) Robert Dudley (1553–4); (5) inscription with the name Johan Decker; (6) cross on a calvary; (7) device; (8) Latin inscription with name C. Bailly (Ridolfi conspiracy 1571); (9) "1584 wfc"; (10) monogram and date 1571; (11) as (6). In staircase, (12) Robart Ti . . . ir and IHC; (13) Latin inscription with name Thomas Jenkins, 1672. In corridor leading to room in second storey, (14) various initials—IA, HB, RC, WS, RE, HB 1601, IG, AD, RF, IR 1661, PHR, IR, PR 1691, name Wyllyam and the outline of a church-tower. In room in second storey, (15) Marmaduke Nevile, 1569; (16) collection of devices with shield-of-arms of T. Peverel (Plate 34); (17) monogram IC; (18) William Beveridg, 1562; (19) Italian inscription "Dis poi che vole la fortuna che la mea speransa va al vento pianger ho volio el tempo perdudo e semper stel me tristo e discontento Willim Tyrrel 1541" (Plate 34); (20) Latin inscription with names I. Petri . . . and Jhon Ba . . . and date 14 Sept.; (21) "Quanto plus afflictionis pro Christo in hoc saeculo tanto plus gloriae cum Christo in futuro Arundell, June 22, 1587" (Philip Howard, 1st Earl of Arundel); (22) "Gloria et honore eum coronasti domine in memoria aeterna erit justus"; (23) the name Bagot; (24) illegible inscription or name; (25) carved panel with the Dudley badge and border with roses, honeysuckle, acorns and gilly-flowers, the name John Dudle (Earl of Warwick, 1553) and the inscription "Yow that these beasts do wel behold and se, may deme wthe ease wherfore here made they be, withe borders eke wherin a[re to be found], 4 brothers names who list to serche the ground" (Plate 33); (26) rough drawing of a man kneeling at an altar with defaced inscription; (27) "Vincet qui patitur Ro. Baynbridge"; (28) "Dolor patientia vincitur G. Gyfford August 8 1586"; (29) inscription "Wise men ought [circums]pectly to se wh[at they] do, to examine [before th]ey speake, to pro[ve before] they take in hand [to be]ware whose compa[ny the]y use and above al [things to] whom they [truste]," with name Charles Bailly and date 10 April 1571; (30) inscription "Typping stand and bere thy cross, for thow art catholyke, but no worce and for that cause this 3 yeer space thow hast conteanewed in great disgrac yet what happ will hitt I cannot tel but be death or be wel content swet Good"; (31) John Store, Doctor, 1570; (32) Charles Bailly, 1571; (33) "O Lord whic art of Heavn King grawnt gras and lyfe everlastig to Miagh thy



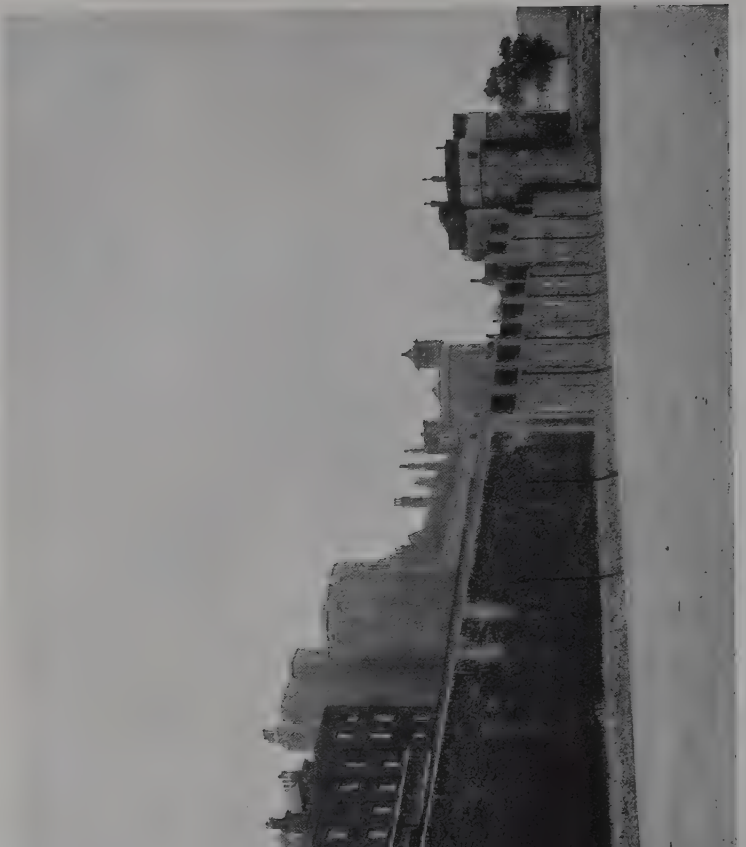
Bell and Byward Towers from the S.E., late 12th-century and later.



Legge's Mount and Outer Curtain, looking E., *c.* 1300 and later.

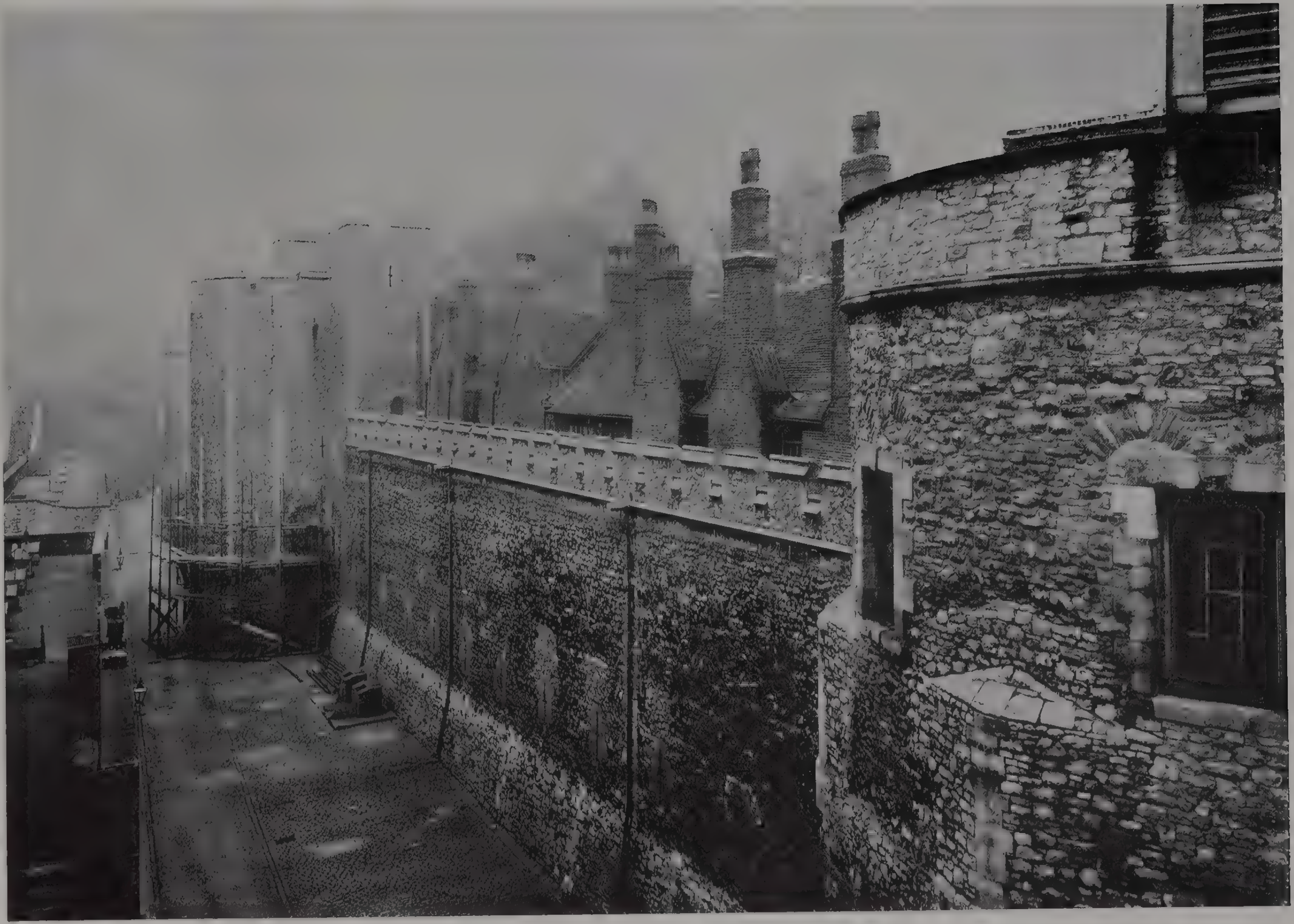
STEPNEY: (8) THE TOWER OF LONDON.

PLATE 142.



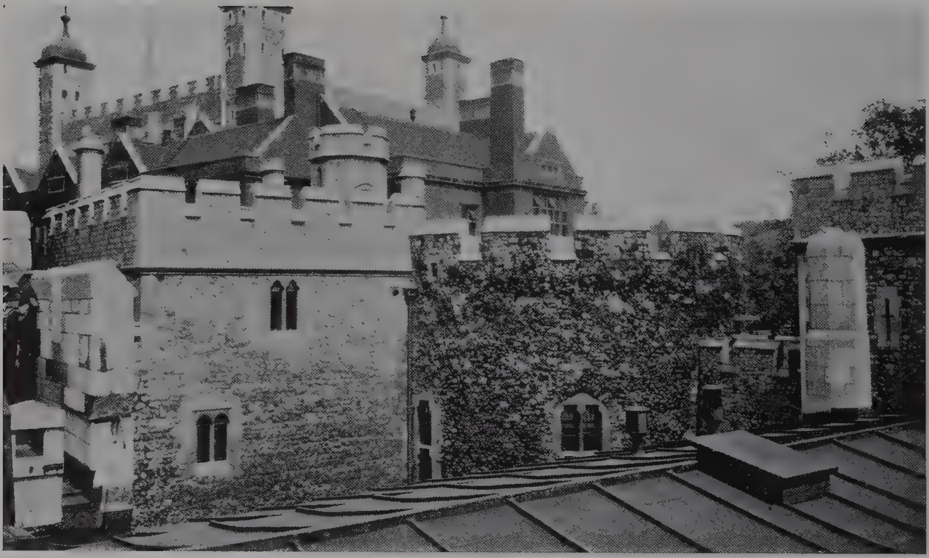
STEPNEY: (8) THE TOWER OF LONDON.

Legge's Mount, Outer Curtain and Byward Tower, late 13th-century, early 16th-century and later. From the N.W.

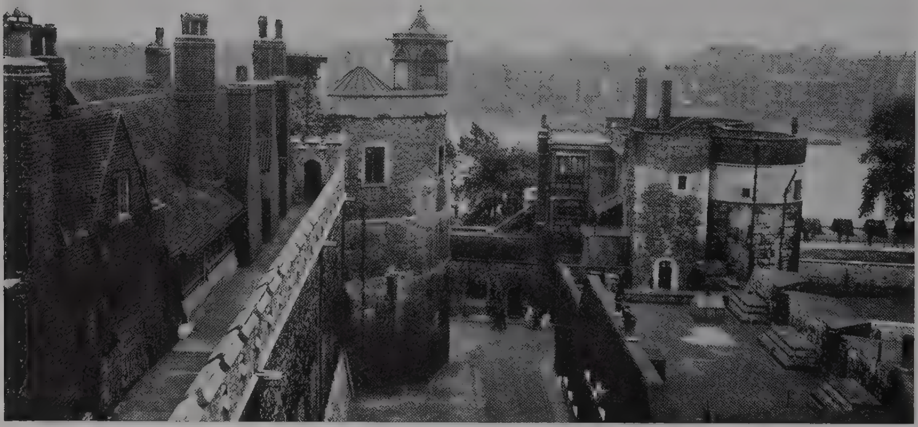


STEPNEY: (8) THE TOWER OF LONDON.

Bell and Beauchamp Towers and Inner Curtain, late 12th-century and *c.* 1300, looking N.

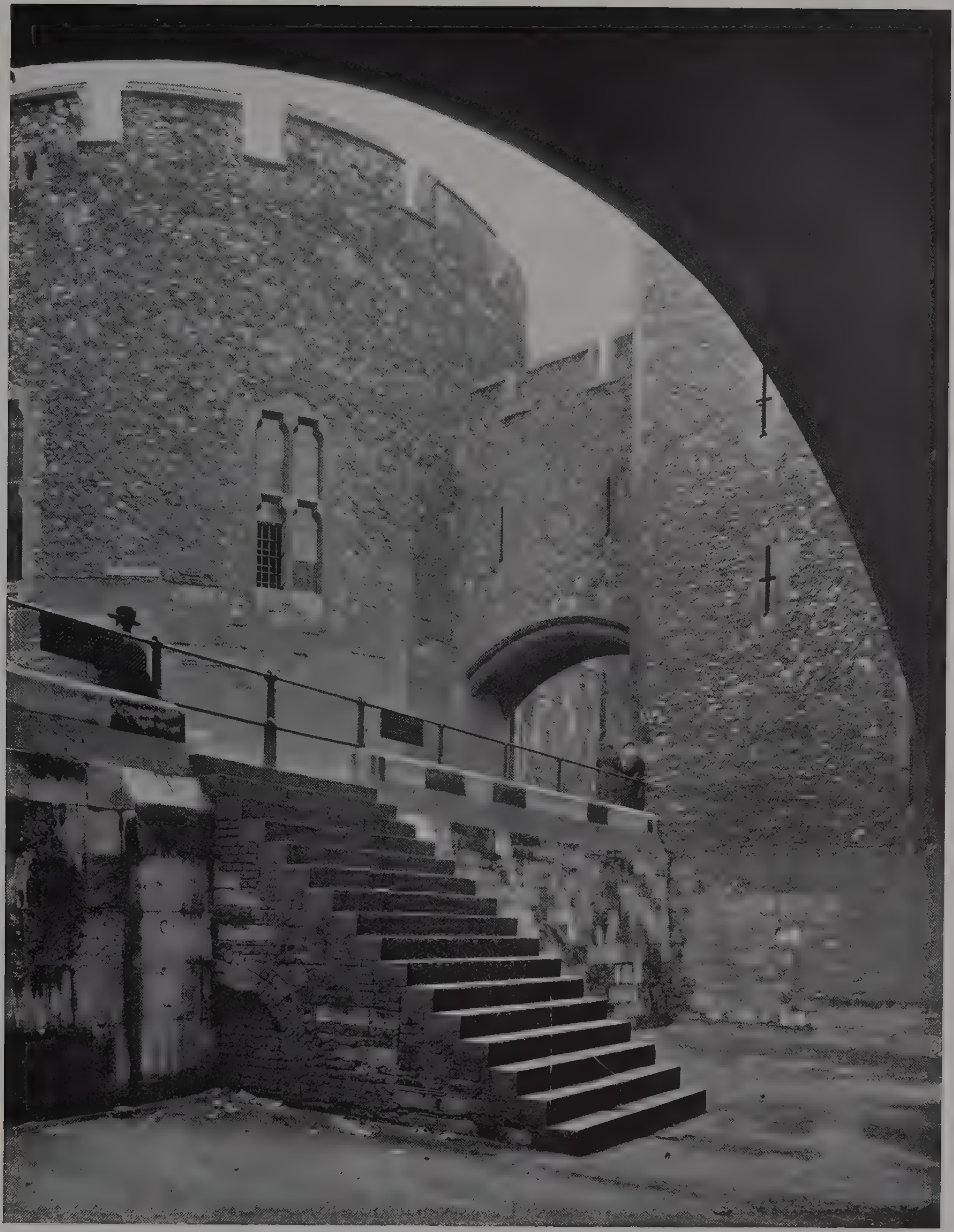


Bloody and Wakefield Towers from the S., 13th-century and later.



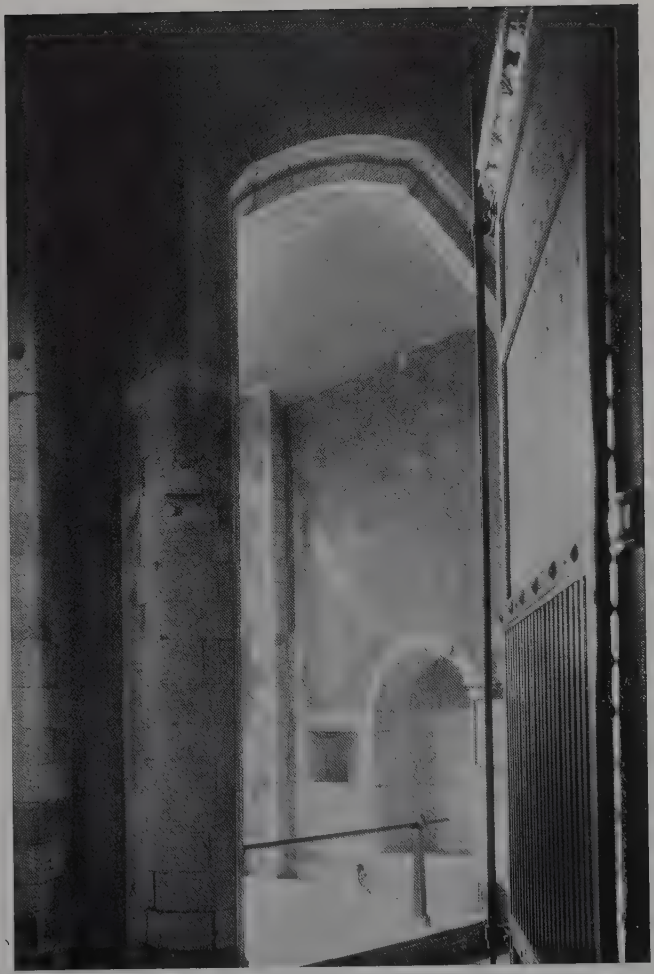
Inner W. Curtain and Bell Tower, looking S.

STEPNEY: (8) THE TOWER OF LONDON.

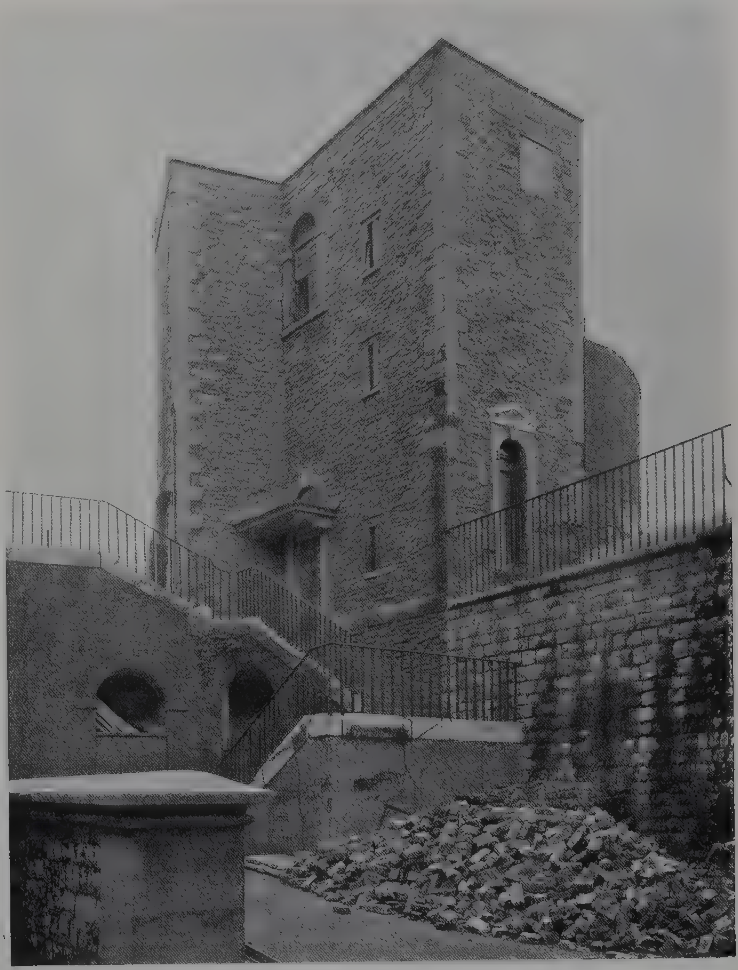


STEPNEY: (8) THE TOWER OF LONDON.

The Wakefield Tower, *c.* 1221. Looking N.E. from below St. Thomas' Tower.

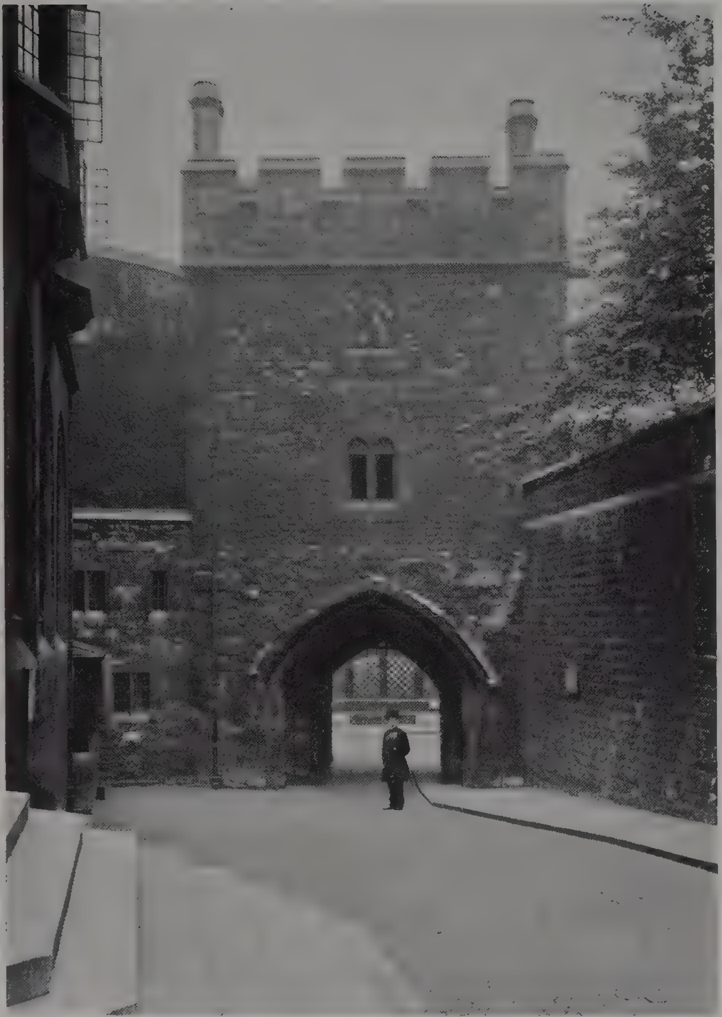


Wakefield Tower. Oratory in S.E. bay, upper floor, *c.* 1221.

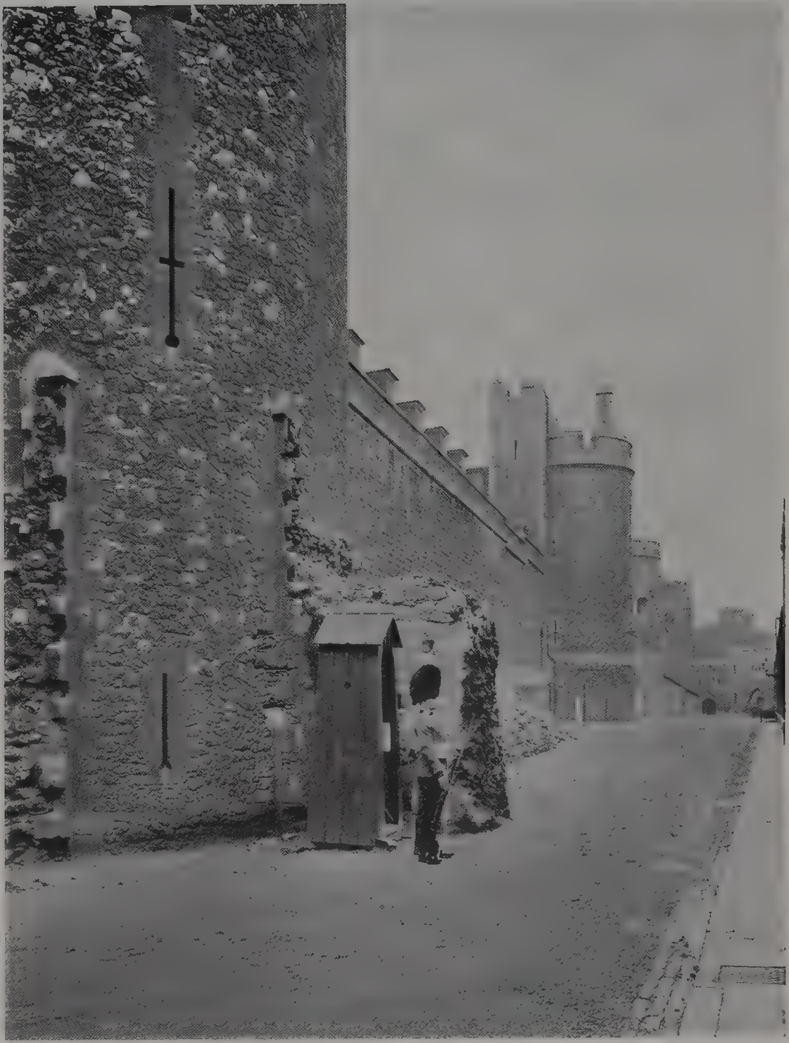


Martin Tower. Exterior from S.W., 13th-century.

STEPNEY: (8) THE TOWER OF LONDON.



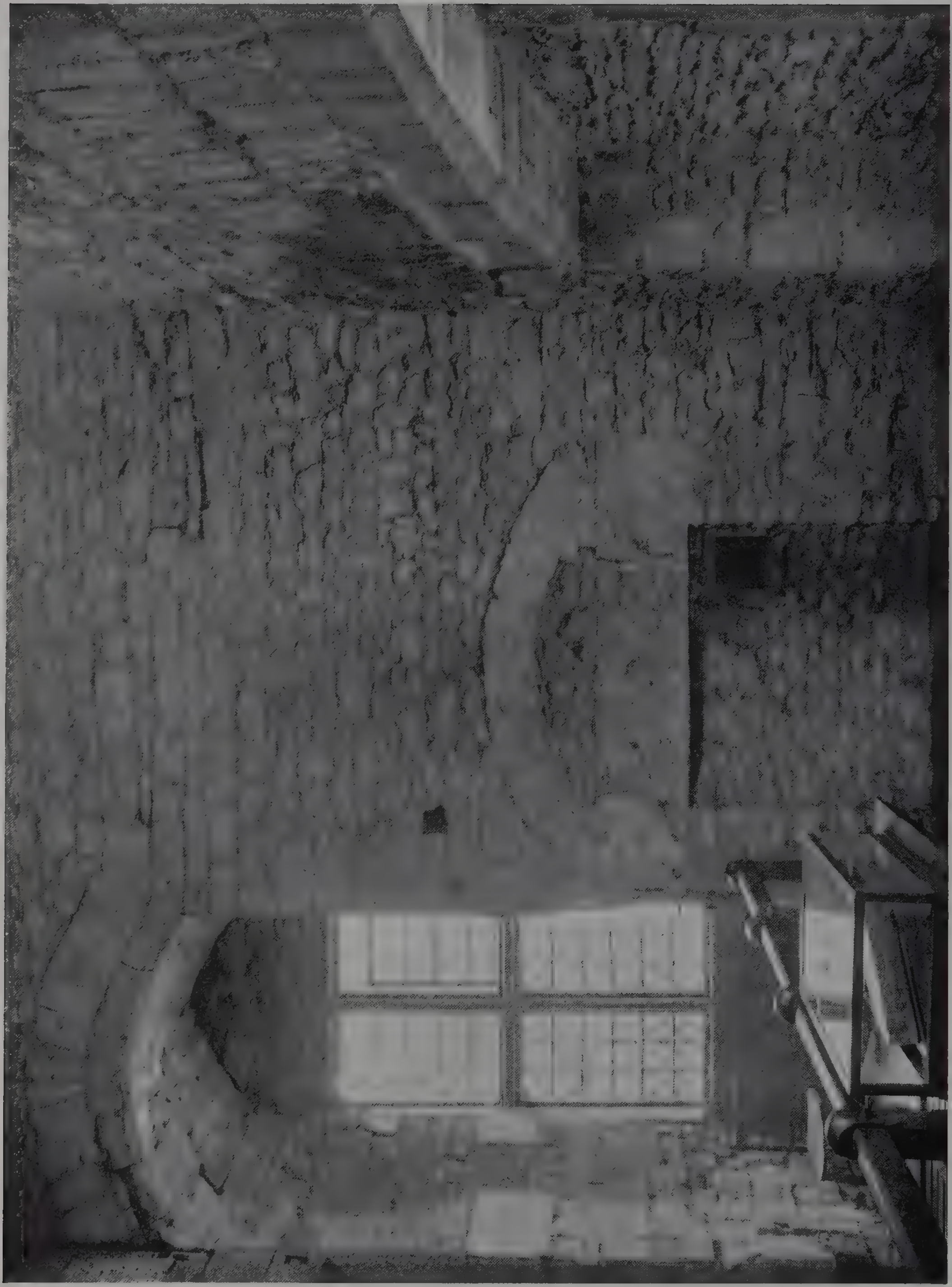
The Bloody Tower, N. Front, 14th-century.



The Salt, Broad Arrow, and Constable Towers, with Inner Curtain, mid 13th-century and later. From the N.

STEPNEY: (8) THE TOWER OF LONDON.

PLATE 148.



STEPNEY: (8) THE TOWER OF LONDON.

The Bloody Tower. Interior, 1st Floor, late 14th-century.

servant in prison alon with spedy inlargdment henc to be, Thomas Miagh"; (34) head with initials A.F., G.C.; (35) Laurens Mylford, 1559; (36) William Rame, 1559; (37) Henry, 1574, Henrye (Co)ckyn, 157– (agent of the Bishop of Ross); (38) Edward Smalley; (39) Wyllyam Pollard, 1558; (40) shield-of-arms, *a trefoil between three molets;* (41) "Better it is to be in the howse of mornying then in the howse of banketing. The harte of the wyse is in the morning howse. It is better to have some chastening then to have over moche liberte. There is a tyme for all things, a tyme to be borne and a tyme to dye ande the daye of deathe is better then the daye of berthe. There is an ende of all things ande the ende of a thinge is beter then the begenyng. Be wyse and pacyente in troble for wysedome defendith as well as mony. Use well the tyme of prosperite ande remember the time of mysfortewn, xxii die Aprilis Ano. 1559, William Rame" (Plate 33); (42) "1578. Hit is the poynt of a wyse man to try, and then truste, for hapy is he whome fyndeth one that is just. T.C." (probably Thomas Clarke); (43) device of an oak-sprig with motto and inscription "I gave credit to mi frinde in time did stande me moste in hande so woulde I never do againe excepte I hade him suer in bande and to al men wishe I so unles ye sussteine the leke lose as I do. Unhappie is that mane whose actes doth procuer the miseri of this hous in prison to induer. 1576. Thomas Clarke"; (44) "Thomas Miagh whiche lieth hire alon, that fayne wold from hens be gon. By tortyre straynge mi troyth was tryed, yet of my libertie denied. 1581. Thomas Myagh" (Plate 32); (45) various devices with initials GG, GIF, FR (Plate 32); (46) shield of the arms of Gifford, Latin inscription and name G. Gyfford, 1586 (Plate 32); (47) Latin prayer and name Thomas Peverel, 1571 (Plate 32); (48) Robert Maleri, 1558; (49) shield-of-arms, *three roses bendwise a chief indented;* (50) initials BPA and WW; (51) worn Latin inscription with name E. Poole, 1561 or 62; (52) "Close prisoner here 8 monethes, 32 wekes, 224 dayes, 5376 houres" (Plate 32); (53) Thomas Clarke; (54) panel with shield-of-arms, devices and name T. Salmon, 1622 (Plate 32); (55) 1576 Thomas Foull; (56) Richard . . . ood, 1581; (57) fragmentary English inscriptions; (58) device with skeleton, etc., initials TW and DA and inscription "Thomas Willyngar, goldsmythe. My hart is yours tel dethe"; (59) James Gilmor; (60) Edward Smalley; (61) panel with English inscription and date 1568; (62) Thomas Rooper, 1570; (63) "Per passage penible passons a port plaisant"; (64) G. Poole; (65) Edward Cuffyn, 1562, NC, WB; (66) W. Beverig, 1562; (67) Geffrye Poole, 1562; (68) ditto; (69) William Belmalar; (70) Edmonde Poole; (71) incomplete inscription with the name Jane (Plate 30); (72) H. Lasels; (73) Antony Tuchiner; (74) various scratchings, including two shields, initials IC, etc.; (75) ornamental panel with inscription "Anno D. 1571, 10 Sept. The most unhapy man in the world is he that is not pacient in adversities, for men are not killed with the adversities they have but with ye impacience which they suffer." "Tout vient a poient quy peult attendre." "Gli sospirine son testimoni veri dell angoscia mia. Aeq. 29. Charles Bailly" (Plate 31); (76) "I.H.S. A passage perillus makethe a port pleasant Ao. 1568 Arthur Poole, Ao. Sue 37." and monogram; (77) "I hope in the end to deserve that I wold have. Men. Novem. A. 1573. Hugh Longiworthe" (warder?); (78) Johni Reile, 1562; (79) Hugh Longworthe, 1573; (80) Lawrens Myle; (81) unfinished ornamental panel with shield-of-arms and date 1573 (Plate 29); (82) Edmound Poole, 1568; (83) "Deo servire, penitentiam inire fato obedire regnare est. A. Poole, 1564, I.H.S." (Plate 31); (84) panel with scales, etc. Thomas Bawdewin Juli 1586 and inscription "As vertue maketh life, so sin cawseth death" (Plate 31); (85) "Waldram" initials HR and a partly defaced name; (86) Thomas Fitzger[ald] (Earl of Kildare, 1535–7; (87) "Adam Sedbar, Abbas Jorevall, 1537" (Plate 29); (88) two shields-of-arms and the initials WH and MH; (89) device with man praying, shield-of-arms of Peverel and part of name (Plate 29); (90) W. Wodhus; (91) "Spiritus certo loquitur nam in hoc laboramus et probris afficimur quod spem fixam habeamus in Deo vivente qui est salvator omnium maxime fidelium. I. Timoy, 1581"; (92) English text, initials IC and date 1558 (or 38); (93) Thomas Abel (rebus) (1532–4); (94) Doctor Cook 1540 (priest); (95) panel with name Thomas Cobham, 1555, and an added name above, Yaxlee (agent of Mary, Queen of Scots, 1562); (96) Italian inscription; (97) shield-of-arms; (98) "Lancaster Herald" and two names with crosses, Francis and Evea; (99) Jhon Seymor, GG, HO, WI, 1553; (100) French inscription with initials IC, 1538; (101) acorn-spray with initials RD; (102) Thomas Steven, James Rogers; (103) "Saro fideli Inggram Percy, 1537"; (104) Latin text and name John Prine, 1568; (105) crosses with name John Waw (?); (106) motto, acorns, monogram and date 1587; (107) shield-of-arms and name Francis Owdal, 1541; (108) French motto and name R. Page, name and initials C. How and A.T., scratched over; (109) Raulef Bulmar, 1537; (110) George Ardern, 1538; (111) John Colleton, prist, 1581 (or 7), July 22; (112) "Jane"; (113) inscription with name Richard Blount, 9 Julii 1553; (114) Eagremond Radclyffe, 1576, "pour parvenir"; on walls of N. passage—(115) Daniel; (116) James Gilmor, 1569; (117) small crucifix; (118) Thomas Talbot, dated 1462 but apparently 16th-century; (119) Essex; (120) W.D.; (121) partly illegible; on splays of loops to staircase, etc.;

(122) RW, C. Poole; (123) "Haricro . . . IC"; (124) "Sicut peccati causa vinc . . . opprobrium itaque contra pro Cristo custodiae vincula sustinere, maxima gloria est. Ambro Arundell, 26 of May 1587"; (125) panel with initials, etc. PIW–MP, 1686; (126) "Thomas Rose, within this tower strong, kept close by those to whome hee did noe wrong. May 8th 1666."

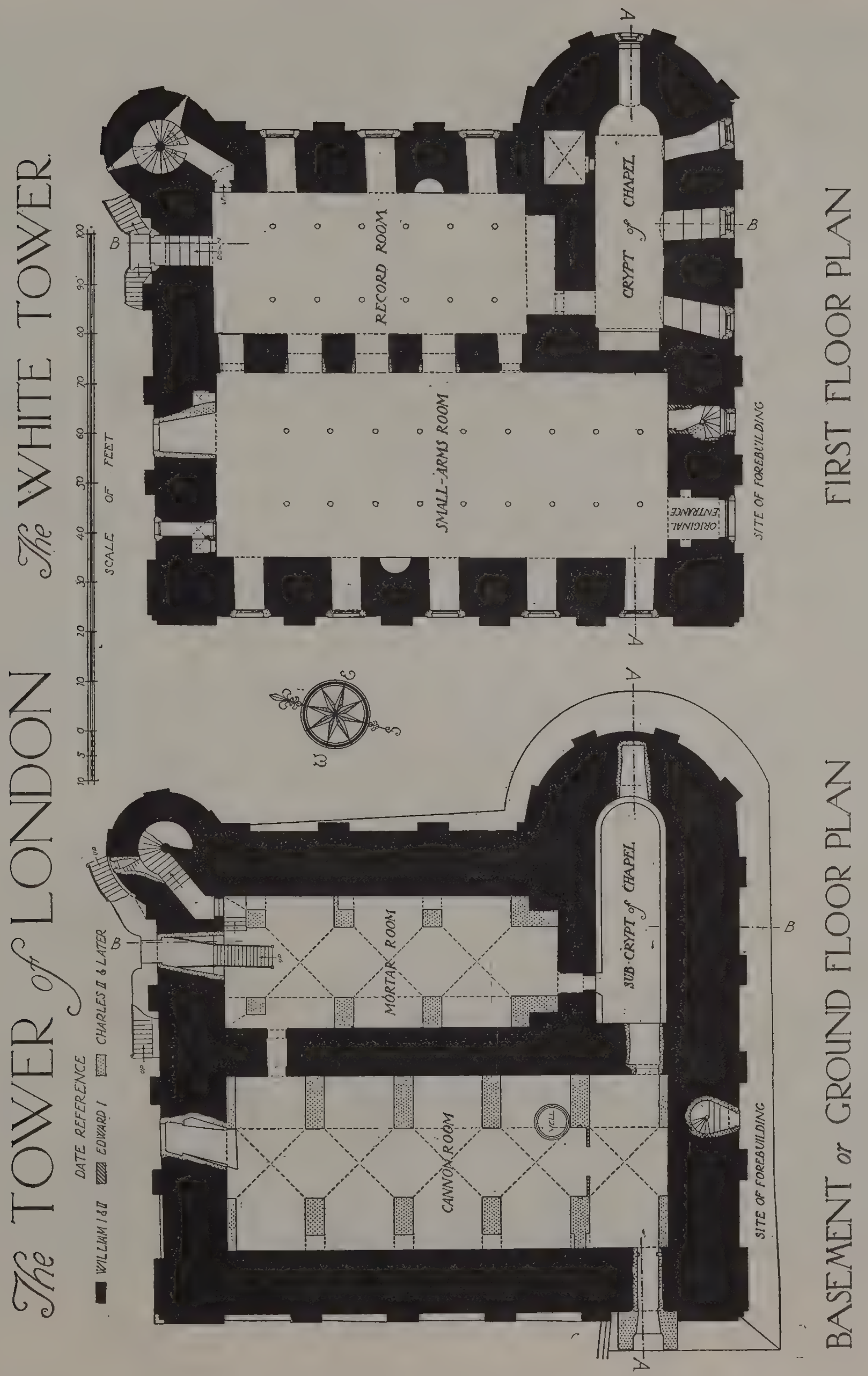
The *Curtain Wall* (Plates 143, 144) between the Beauchamp and the Bell Towers is of *c.* 1300 and of rag-stone rubble and retains eleven embrasures with segmental-pointed arches and loops; six of these open into Nos. 4 and 5, The Parade, four into the "Cowshed" and one into the King's House. The raking plinth, on the external face, stands on three square offsets, below the ground level, and indicating that the adjoining moat was already filled in when the curtain was built. This plinth is built against the earlier plinth of the Bell Tower.

The *White Tower* (Plates 150–158) or Keep was begun by William I. It was restored at the top by Henry VIII and again restored during the first half of the 18th century, when the lower windows and external doorways were remodelled, perhaps about 1709, the date on three rain-water heads; the brick vaults of the basement were inserted, about 1734, and the upper windows altered about 1750. The structure has been several times restored in the 19th century. The tower is of rag-stone rubble with ashlar dressings, mainly Portland stone on the exterior and Caen stone in the chapel; the roofs are lead-covered.

Exterior.—The plan is rectangular (118 ft. by 97 ft. externally), and is divided by pilaster-buttresses into five bays from N. to S. and four bays from E. to W.; this scheme is interrupted at the S.E. angle by the projecting apse of the chapel, which is semi-circular and divided into five bays; the N.W. and S.W. angles of the tower have each a pair of wide flat buttresses and the N.E. angle has a circular stair-turret.

The main building is of three storeys with a basement. It has along the S., E. and W. sides a battered plinth and is surmounted by an embattled parapet. The circular N.E. turret is carried up for some height above the parapet and is surmounted by a weather-vane; there are similarly roofed turrets at the N.W. and S.W. angles and above the meeting of the apse of the chapel with the S. wall. Between the buttresses, at the first-floor level and below the parapet, are plain string-courses or ashlar bands. Between the buttresses the wall face of the first floor is set back slightly within a series of semi-circular arched recesses. The doorways and windows generally are round-headed with unmoulded sills, architraves and archivolts, and many have plain impost-blocks and keystones; they are externally mainly of late 17th and 18th-century date, but those to the chapel and its crypt are externally modern. The original entrance was at the first-floor level through a doorway in the westernmost bay of the *S. Front.* This doorway is now disused and no traces remain either of the forebuilding or the staircase by which it was approached. In the same bay, the top floor has two two-light windows of 11th-century origin; each is divided by a central shaft, the westernmost shaft has a moulded capital and base. The adjoining bay on the E. has, between the basement and first-floor levels, a round-headed doorway with 18th-century dressings leading to a circular staircase. The *N. Front* has modern square-headed doorways in the easternmost bay and the third bay from the E., both giving entrance to the basement. Above each of the entrances are round-headed doorways with early 18th-century dressings, the eastern one of which is now the principal entrance to the building and is approached on either side by a modern stone staircase. The *E. Front* (Plate 150) has in the buttress adjoining the N.E. turret an outlet to a garde-robe. The *W. Front* (Plate 151) has to the southernmost bay a modern porch leading to the basement.

Interior.—The *Basement* is divided into two main compartments running N. and S. with a sub-crypt below the chapel, entered from the S. end of the easternmost compartment. This compartment, called the *Mortar Room*, is rectangular and has had 18th-century brick piers inserted, carrying a groined barrel vault of three bays. The entrance to the N.E. stair-turret has a round head partly hidden by later brickwork; the jambs are of ashlar and it is fitted with a late 17th-century door. The three recesses in the E. wall opened through the floor above to the loops from which they obtained light. In the N. end of the W. wall is a doorway with rebated jambs and round head opening into a short barrel-vaulted passage in the thickness of the wall. In the S. wall is an original doorway with jambs, cut away, except at the base, and a semi-circular rear-arch; it is fitted with a 17th-century door with three strap hinges, bolts and a circular handle. The Sub-Crypt has in the circular E. end a round-headed 'shoot' opening through which light is obtained from the floor above. The walls are of rubble, squared towards the E. end, and it is roofed with a barrel-vault showing the marks of centering. Along the N. and S. sides and round the E. end is a low offset. An opening has been cut through the W. wall into the western part of the basement. The W. compartment, called the *Cannon Room*, is divided into five 18th-century brick-vaulted bays with brick piers as in the eastern basement, and is similarly lighted from the floor above through four recesses in the W. wall. At the N. end of the E. wall is a round-

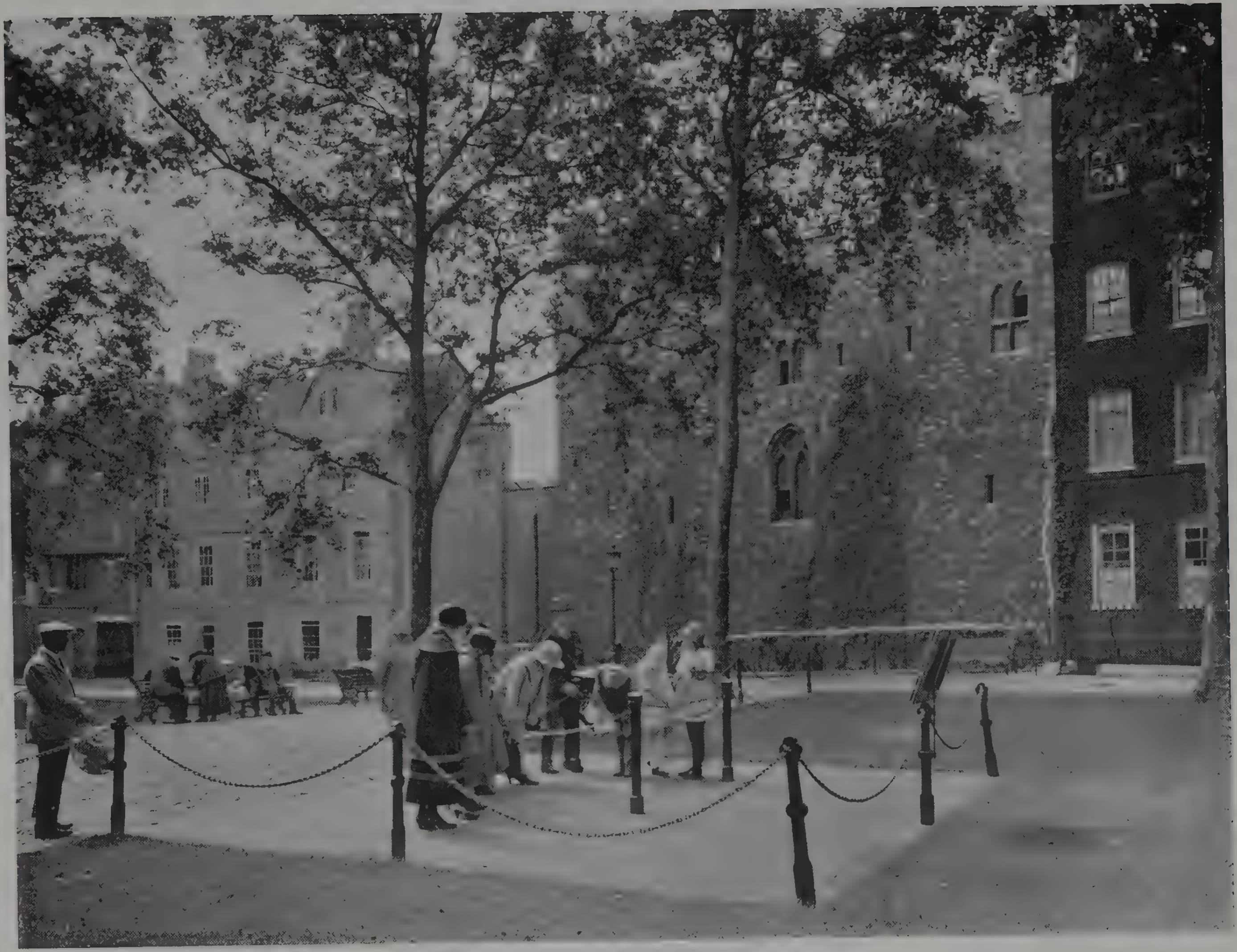

The TOWER of LONDON
The WHITE TOWER
DATE REFERENCE
WILLIAM I & II
EDWARD I
CHARLES II & LATER
SCALE OF FEET
10 5 0 10 20 30 40 50 60 70 80 90 100
FIRST FLOOR PLAN
RECORD ROOM
SMALL-ARMS ROOM
CRYPT of CHAPEL
ORIGINAL ENTRANCE
SITE OF FOREBUILDING
BASEMENT or GROUND FLOOR PLAN
MORTAR ROOM
CANNON ROOM
WELL
SUB-CRYPT of CHAPEL
SITE OF FOREBUILDING
A
B
UP
DOWN

headed doorway on the jamb of which are the following inscriptions: (1) "IO, 1667"; (2) "RW. IB"; (3) Latin inscription; (4) "R. Ithell CA." (This name also occurs in the Broad Arrow Tower.) High up in the N. wall is a modern doorway, set in an earlier recess. The exit from the S. end of the room is modern. Within the second bay from the S. is a late 11th-century circular well, lined with ashlar and having modern repairs towards the top.

The *First Floor* is also in two main compartments with the crypt of the chapel at the S. end of the E. compartment. This E. chamber, now called the Record Room, has in the N. end of the E. wall a round-headed doorway leading to the adjoining stair-turret. In the E. wall are three round-headed window-recesses fitted with early 18th-century windows; between the two southernmost windows is a round-headed fireplace with a broken arch, partly of Roman brick. In the N. wall is an 18th-century doorway, set in an early window-recess, and a few feet below the present floor-level. In the S. wall is a wide round-arched recess with a restored round-headed doorway at the W. end leading to the Crypt below the Chapel. In the W. wall, now opening into the W. compartment, are four round-headed recesses, with the backs cut through in modern times, and at each end is a doorway with a semi-circular head. The room is divided into aisles by two rows of 18th-century stop-chamfered timber posts which support the floor above. The Crypt to the Chapel (Plate 152) has a modern barrel-vault. In the E. end is a window-embrasure with a modern arch. The apse has a wide, round-arched entrance, with modern dressings. In the E. end of the N. wall a restored round-headed doorway leads to a small square compartment with a modern groined vault. On the jambs of the door are the following inscriptions—(5) "He that endureth to the ende shal be savid. R. Rudston Dar. Kent An° 1553"; (6) "Be faithful unto deth and I will give the a crowne of life. T. Fane 1554 D. T. L. Culpeper of Ailsford, Kent"; (7) an inscription beginning "Tho" is illegible except for odd letters; (8) practically illegible Latin inscription, also the scratched initials; (9) E.D., M., and T.B. The jambs of the doorway in the W. end of the N. wall have modern repairs. In the S. wall are three window-embrasures with modern dressings, plastered barrel-vaulted heads and modern windows. In the W. wall is a round-arched recess with restored dressings. The western chamber, called the Small Arms Room, has in the W. end of the N. wall a small rectangular recess of two groined vaulted bays; it is entered through two round-headed openings, the easternmost modern, the other of 11th-century date with the E. jamb restored; opening out of the eastern bay is a window-embrasure with a late 17th-century inserted window. In the E. end of the wall is a small recess with a groined vault and a round-headed entrance, the W. jamb of which has been removed. Further W. is a window-embrasure of uncertain date with a segmental head and modern rear-arch. In the upper part of the E. end of the wall is the W. jamb of a wide blocked window. In the W. wall are five round-headed window-embrasures with 18th-century windows; between the second and third windows from the S. is a round-backed fireplace with a broken head containing Roman brick. The S. wall has at the E. end a round-headed window-recess converted, late in the 13th century, into a spiral staircase; further W. is the wide embrasure of the original main entrance with an 18th-century window; in the splays are small square-headed recesses; the heads were originally semi-circular. The room is divided into aisles by 18th-century timber posts which carry the floor above.

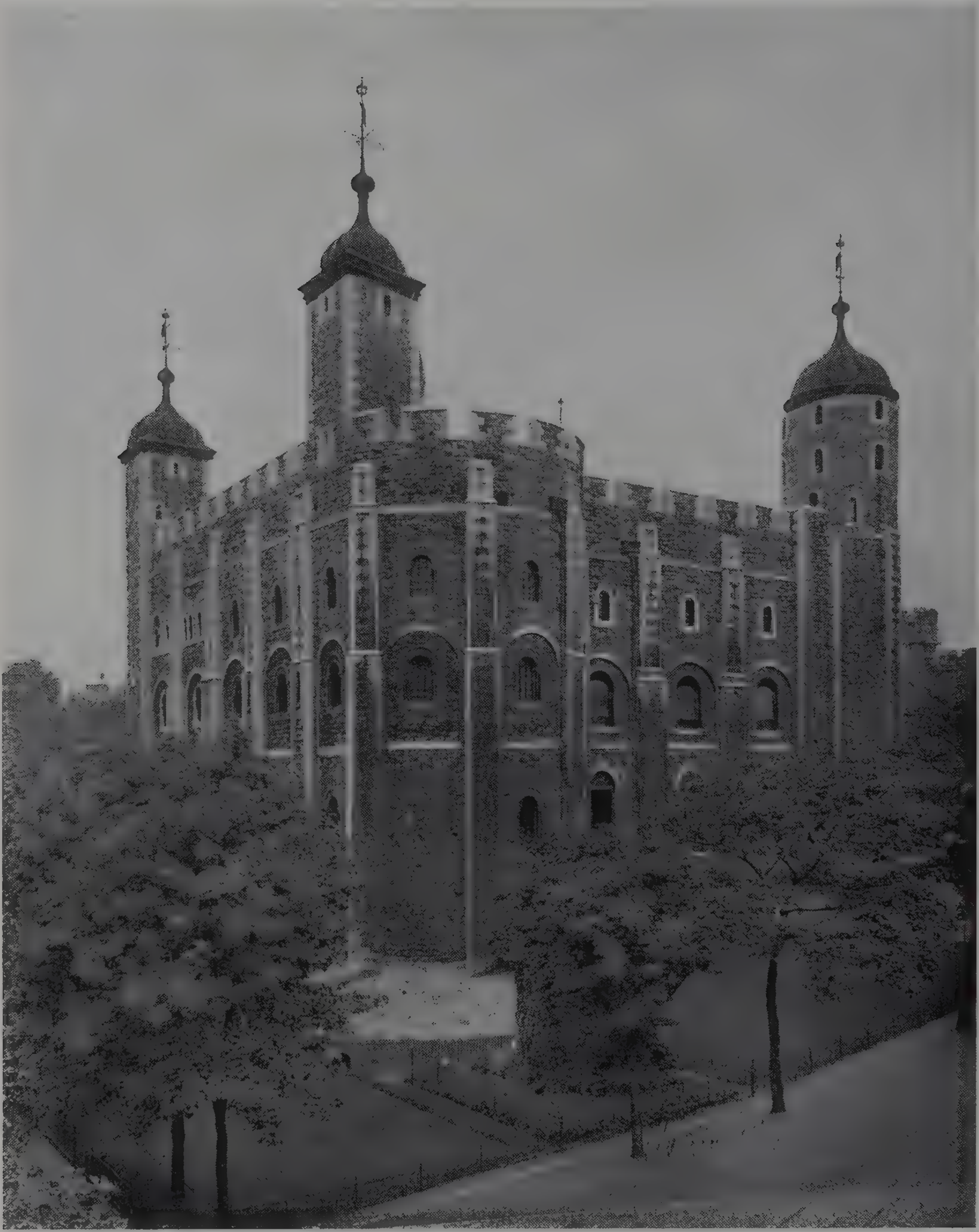
The *Second Floor* follows the plan of the lower floors with the Chapel of St. John at the S. end of the E. side. The N.E. room, called the Sword Room (Plate 158), has three 18th-century windows with 11th-century splays in the E. wall; between the two southernmost is a fireplace with a rough semi-circular back and a modern arch; some Roman bricks have been incorporated in the walling by the fireplace; in the N. splay of the northernmost window is the round-headed entrance to a garde-robe; in the splays of the two other windows are small rectangular lockers with wood lintels. The window in the N. wall has wide early 14th-century sloping splays and a segmental rear-arch; at the E. end of the wall is a round-headed doorway leading to the N.E. stair-turret, and in the W. end of the wall is a similar but smaller doorway opening into a small garde-robe of two bays with groined vaults. In the S. wall is an original doorway into the chapel. The W. wall is pierced by three round-headed arches, formerly recesses, cut through at the back in 18th-century or modern times, and at either end is a round-headed doorway, all opening into the W. room. The room is divided into aisles by timber posts supporting the floor above.

The *Chapel of St. John* (Plates 153–156) has an aisled *Nave* (50 ft. by 14 ft.) of four bays continuous with an apsidal E. end of five bays round which the aisle (7½ ft. wide) is also continued. The dressings and ashlar are of Caen stone. The bays are divided by circular piers with simply carved or cushion capitals with square moulded abaci and moulded bases of varying section; the carved capitals each have a tau-cross carved on each face, and the abaci of the half-round responds against the W. wall are enriched. The columns to the apse support narrow, stilted half-round arches; the arches to the nave are wider and semi-circular;



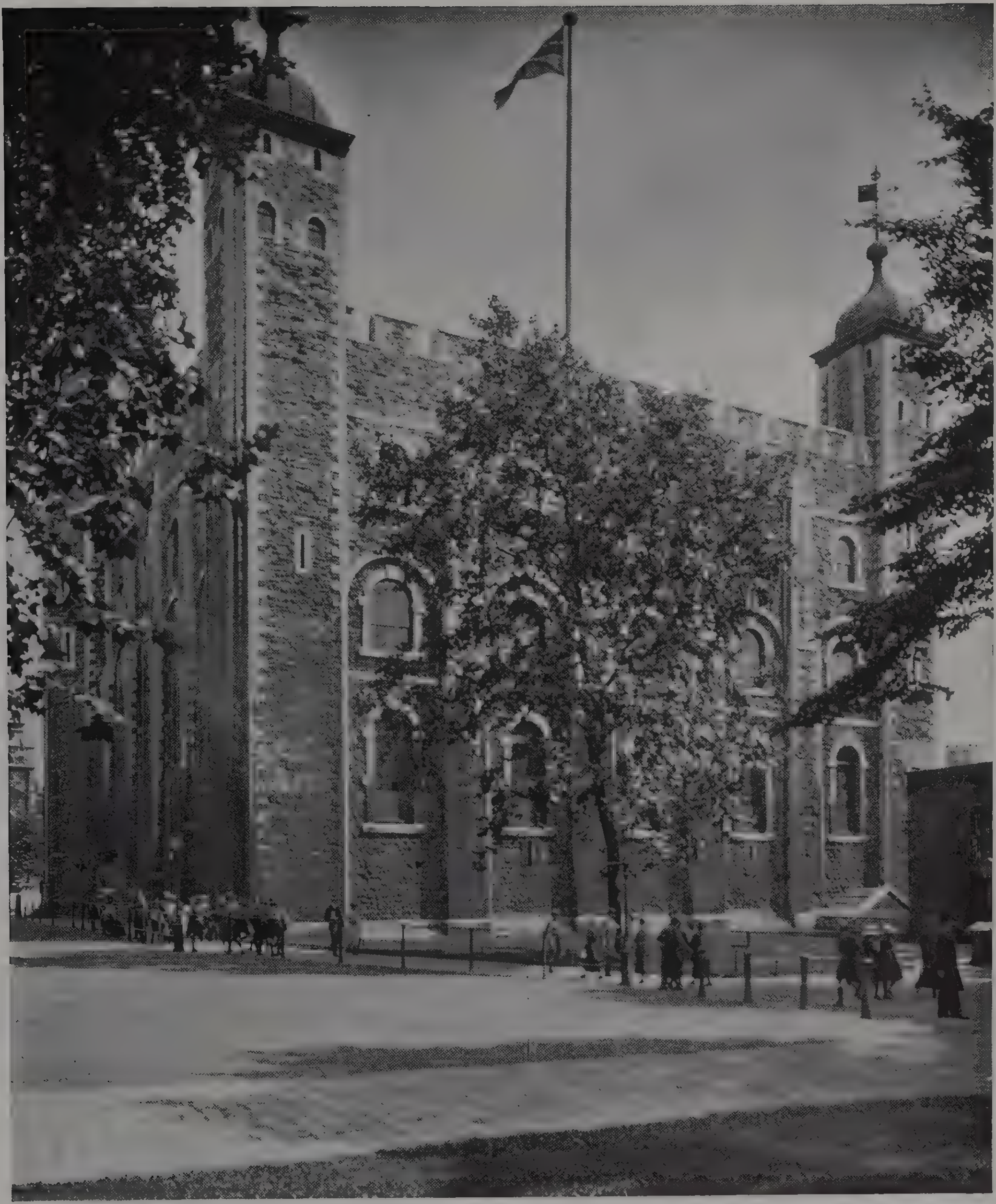
STEPNEY: (8) THE TOWER OF LONDON.

Tower Green and Beauchamp Tower from the E.



STEPNEY: (8) THE TOWER OF LONDON.

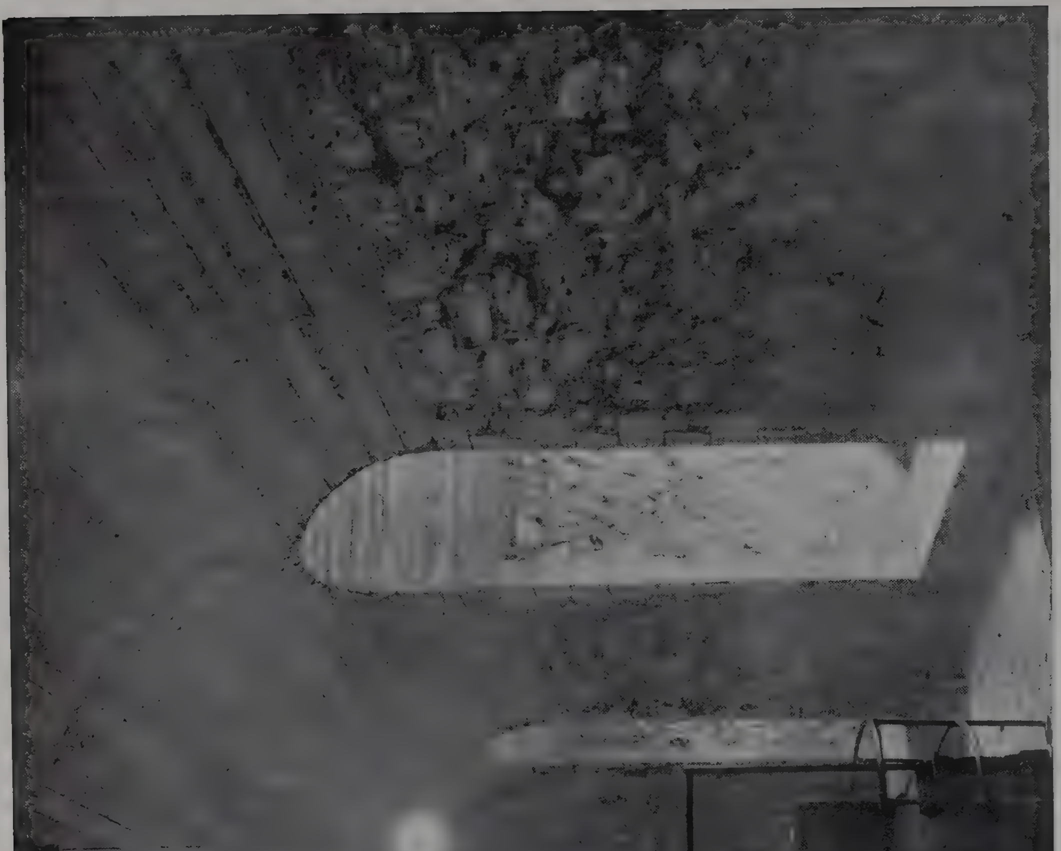
The White Tower, late 11th-century. From the S.E.



STEPNEY: (8) THE TOWER OF LONDON.

The White Tower, late 11th-century. From the N.W.

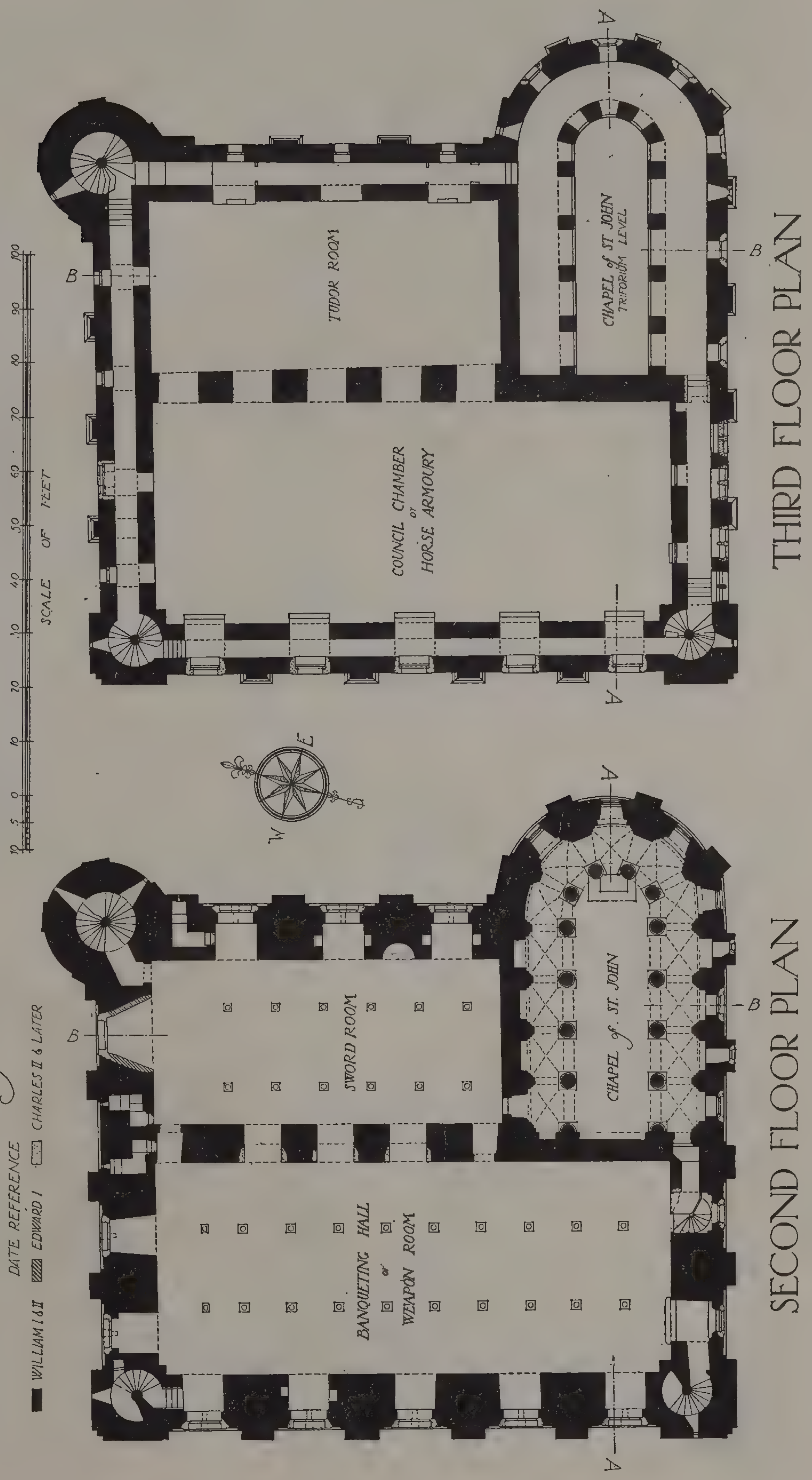
PLATE 152.



STEPNEY: (8) THE TOWER OF LONDON.

The White Tower, late 11th-century. Crypt below the Chapel of St. John, looking E.

The TOWER of LONDON The WHITE TOWER

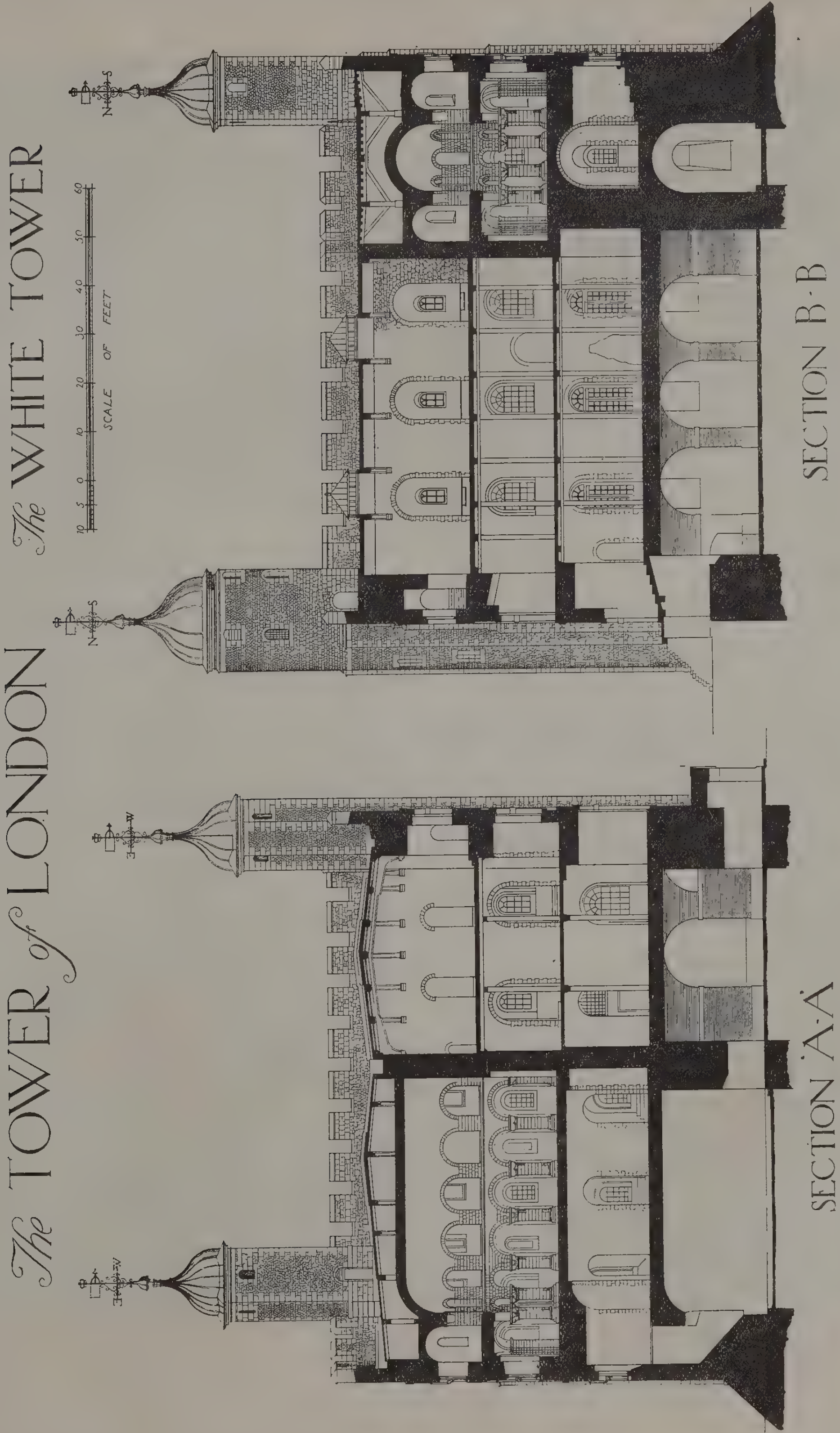

DATE REFERENCE
WILLIAM I & II
EDWARD I
CHARLES II & LATER
SCALE OF FEET
10 5 0 10 20 30 40 50 60 70 80 90 100
W
E
A
B
TUDOR ROOM
CHAPEL of ST JOHN
TRIFORIUM LEVEL
COUNCIL CHAMBER or HORSE ARMOURY
THIRD FLOOR PLAN
SWORD ROOM
BANQUETING HALL or WEAPON ROOM
CHAPEL of ST. JOHN
SECOND FLOOR PLAN

all are of a single unmoulded order. Above the arcade runs a continuous chamfered string-course. In the W. wall is a wide but shallow round-arched recess. The *Triforium* has a continuous arcade of plain semi-circular arched openings immediately above the arches of the arcade below. Above the arches springs a plain barrel vault across the nave, terminating in a semi-dome over the apsidal E. end. Each column of the main arcade has a corresponding square and recessed respond on the outer wall of the aisle, with chamfered abaci to all except those on the N. wall, which are moulded; from these spring stilted semi-circular arches across the aisle, dividing it into bays. Over each bay is a plain groined vault; a plain semi-circular wall-rib to each bay is carried on projections against the outer walls. In each bay of the apse, except the westernmost, and in each bay of the S. aisle is a modern window set in original splays with semi-circular rear-arches. In the fourth bay from the W., in the N. wall, is a recess with a semi-circular arch, and in the westernmost bay is a doorway. In the W. wall of the S. aisle is a round-arched doorway leading to the adjoining staircase through a short barrel-vaulted passage.

The triforium passage is barrel-vaulted and has windows uniform with those in the aisle below. At the end of the N. wall is a round-headed doorway with modern dressings, and at the S. end of the W. wall is a round-headed doorway to the wall-passage of the adjoining room.

Fittings—*Glass:* (Plates 38, 39, 40). In apse—in E. window, shield of the quartered arms of France (modern) and England with, above, a crown in yellow glass, 16th-century; two quarries of white with the badge of a *garb* in yellow stain; lozenge-shaped white quarry with initials "E.R." joined by a knotted cord with crown above, 16th-century; shield-of-arms of Dudley in 16 quarterings set within a garter with yellow and white strapwork and surmounted by a coronet, 16th-century; a lozenge-shaped quarry with the badge of a portcullis. In N.E. window, cartouche of quartered arms of France and England within a border of yellow scrollwork with foliage in ruby, 16th-century, 1st and 4th quarters probably modern; shield-of-arms of Thomas Howard, 4th Duke of Norfolk, K.G., within a Garter, 16th-century, much broken and repaired; shield-of-arms of Henry Hastings, 3rd Earl of Huntingdon, K.G., within Garter, late 16th-century; rectangular panel containing red rose, 16th-century, set in miscellaneous fragments, 16th-century. In S.E. window, shield-of-arms in six quarters of (1) England with a label of five points azure, each charged with a fleur-de-lis or (augmentation granted to Queen Anne Boleyn); (2) old France with label of five points for Angoulême; (3) Guienne; (4) Butler and Rochford quarterly; (5) Brotherton; (6) Warrenne, all within modern Garter, 16th-century; shield-of-arms within a Garter of Henry Carey, K.G., Lord Hunsdon, 16th-century; shield-of-arms within a Garter of Francis Russell, K.G., 2nd Earl of Bedford, 16th-century; a rectangular panel with a red rose, crowned and set in fragments, 16th-century. In S. window, monochrome panel of the anointing of David, within yellow border, early 17th-century; similar panel of the Creation of the world. In S. aisle—in easternmost window, panel with figure-subject representing Esau asking for Isaac's blessing, with figures of Jacob and Rebekah watching from a doorway, early 17th-century; panel painted in brown enamel with landscape, probably Flemish or German, 16th or early 17th-century, broken. In second window from E., small oval panel with painted, in red, figure of Charles the Great, seated in his robes as Emperor; mantle embroidered with fleurs-de-lis and on breast-plate imperial eagle, 16th-century; rectangular panel with part of a figure of man in plate-armour kneeling on one knee, holding shield before him, Flemish or German, early 16th-century; two fragments with classical heads, 16th-century; rectangular panel with thorn-bush badge of Henry VII in green and ruby on blue ground with initials "H.R.," late 15th or early 16th-century. In third window from E., oblong panel in brown with figure-subject representing the expulsion from Eden, much broken, late 17th-century; panel, country scene with church on hill in distance, man on horseback with two dogs, probably Flemish or German, early 17th-century. In westernmost window, panel representing patriarch or prophet offering sacrifice with God the Father on left, 17th-century; similar panel of the Creation of the Sun and the Moon. *Inscriptions:* on columns to the apse, (10) "1656 H.B."; (11) "1656 R H"; (12) "1656 C S"; (13) T N 1656; (14) E C.

The *Banqueting Hall* or *Weapon Room* is approached by a circular stair in the S. wall from the S. entrance to the building. The staircase is set within an original window-recess, lit by an 18th-century window; in the E. splay of the recess is a round-headed doorway leading to the S. chapel-aisle. In the W. end of the S. wall is a similar recess or window, in the W. splay of which is a round-headed archway with a passage leading to the S.W. circular stair to the floor above. In the N. splay of the doorway in the N. end of the E. wall is a round-headed doorway to a garde-robe in the thickness of the N. wall; the garde-robe has a groined vault and is lit by a small loop with a triangular head. In the W. wall are four windows as in the floor below, and in the N. splay of the northernmost is a round-headed entrance to the N.W. circular stairs to the floor above. In the N. wall are two windows corresponding to those in the W. wall. The room is divided into


The TOWER of LONDON
The WHITE TOWER
SCALE OF FEET
10 5 0 10 20 30 40 50 60
SECTION B·B
SECTION A·A
N
S
W
E

aisles by stop-chamfered posts supporting the top floor.

The *Third Floor* has the S.E. corner occupied by the triforium of the chapel. The remainder of the floor follows the plan of the floor below, being divided into two main rooms; round the outer walls is a continuous wall-passage. The N.E. room, now called the *Tudor Room* (Plate 160), has in the E. wall three semi-circular, arched openings into the E. wall-passage; there is a smaller modern opening in the N. wall, and the W. wall is pierced by five round-arched openings communicating with the adjoining room. The *W. room*, now called the *Council Chamber* or *Horse Armoury*, has in the N. wall (Plate 159) two round-headed doorways, the westernmost of which has a restored head, and between the doorways is a round-headed window; all open into the wall-passage. In the S. wall are three-round-headed doorways giving access to the wall-passage. In the W. wall are five semi-circular arched window-recesses. Each of the main rooms is lighted by two skylights in the modern roof. The wall-passage is barrel-vaulted and has cross-arches. It communicates with the circular staircases in the respective N.E., N.W. and S.W. angles, and has round-headed doorways in the S. end of the E. wall and E. end of the S. wall giving access to the triforium of the chapel; the former doorway has some modern repairs, and above the latter is a blocked round-headed window. The windows are generally of late 17th-century date set in the original splays, but the splays to the easternmost window in the N. wall-passage are modern. The *Staircase* in the N.E. turret rises from the basement to the roof. Carved on the walls are the following inscriptions—(15) "T P 1658"; (16) "E M S"; (17) Thomas Williams 1624 or 8; on wall of passage leading to second floor (18) "T P 1658"; at top-floor level (19) "P O 1668 . . . T.I." The N.W. and S.W. circular stairs rise from the second floor to the roof; the former has a garde-robe opening off it just above the second-floor level; the upper parts of both turrets have been repaired in later brick.

The *Chapel of St. Peter ad Vincula* (Plate 161) stands on the N. side of Tower Green. The walls are of ragstone rubble with some modern flint-facing and with dressings of Reigate stone. There is mention of a chapel of St. Peter in 1210 which was re-built under Edward III, and the N. wall of the existing building may belong to one or other of these structures, as it differs in character from the other walls and is said to contain remains of earlier windows beneath the modern facing. The rest of the building was entirely reconstructed early in the 16th century. A S. porch is shown on a drawing of 1597 which has now been removed. The chapel has been much restored in modern times, the N.E. Vestry added and the tower re-built. The vaults which lie to the N. of the chapel have been almost entirely refaced with modern brick.

Except for its historical associations the chapel is of little architectural interest, but the Cholmondeley and Blount monuments are noteworthy. In the chapel are buried, without any ancient memorial, Queens Anne Boleyn and Catherine Howard, Lady Jane Grey and Lord Guildford Dudley her husband, the Dukes of Somerset and Northumberland, the Scottish lords Kilmarnock, Lovat and Balmerino and many others.

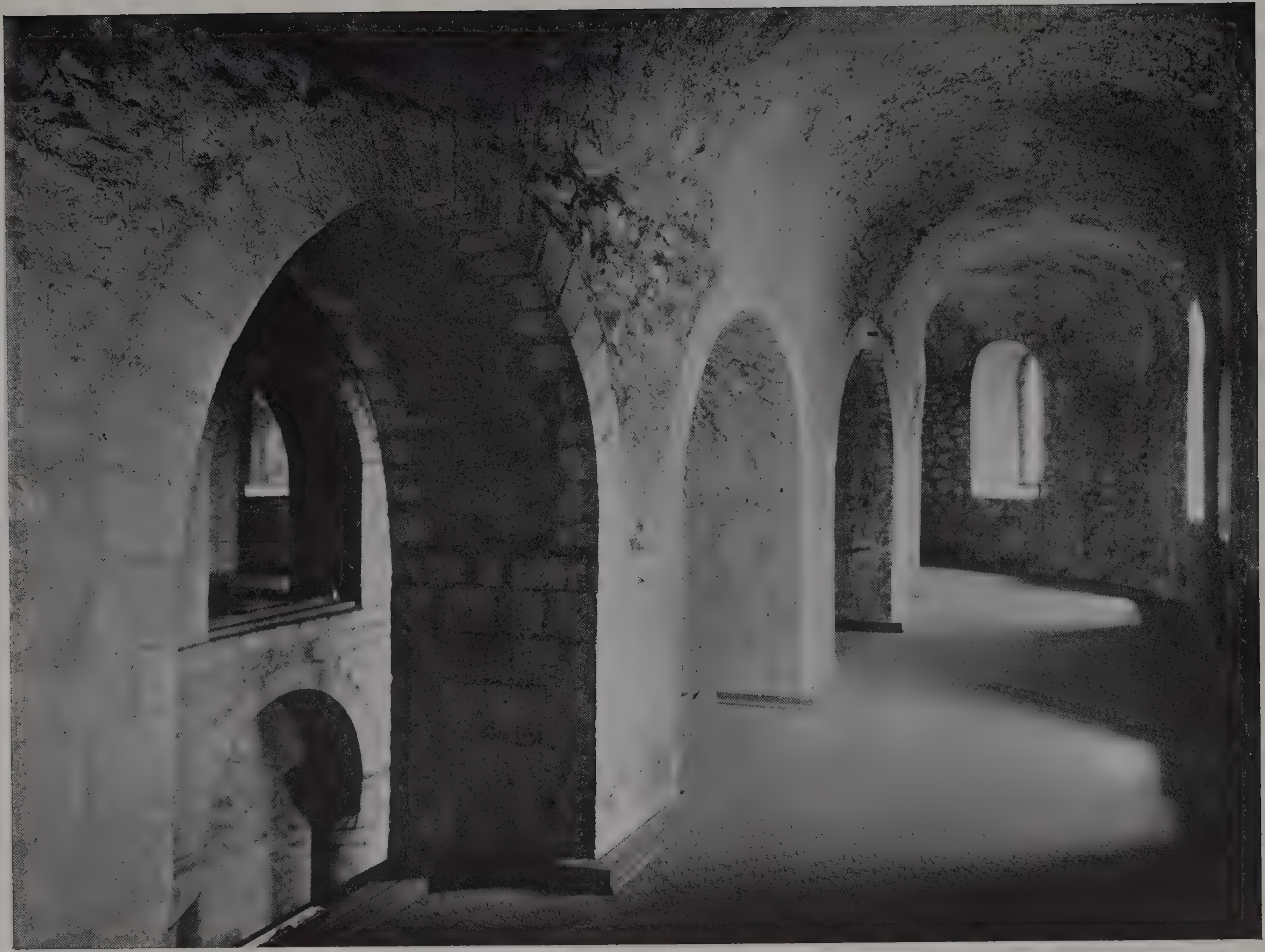
Architectural Description—The *Chancel* and *Nave* (71 ft. by 21 ft.) are structurally undivided and are entirely of early 16th-century date. The much restored E. window is of five cinquefoiled lights in a four-centred head with moulded reveals. In the N. wall is an arcade (Plate 162) of four bays with four-centred arches of two moulded orders springing from columns each having four attached shafts with moulded capitals and bases; the responds have attached half-columns; at the back of the E. respond is a blocked squint; further E. is a blocked window with moulded reveals and a four-centred head. In the S. wall are four much restored windows, each similar to the E. window but of three lights only; between the two western windows was a S. doorway, now blocked. In the W. wall is a modern window and doorway.

The *North Aisle* (21 ft. wide) has in the E. wall a window similar to the E. window; below it is a modern doorway. In the N. wall is a modern window and further W. a doorway with a segmental-pointed head, restored on the inner face; it is now blocked. In the W. wall is a window similar to those in the S. wall of the nave.

The *Vaults* have portions of old masonry near the entrance, but the walls and vaulting are, for the most part, of 18th-century and later brickwork.

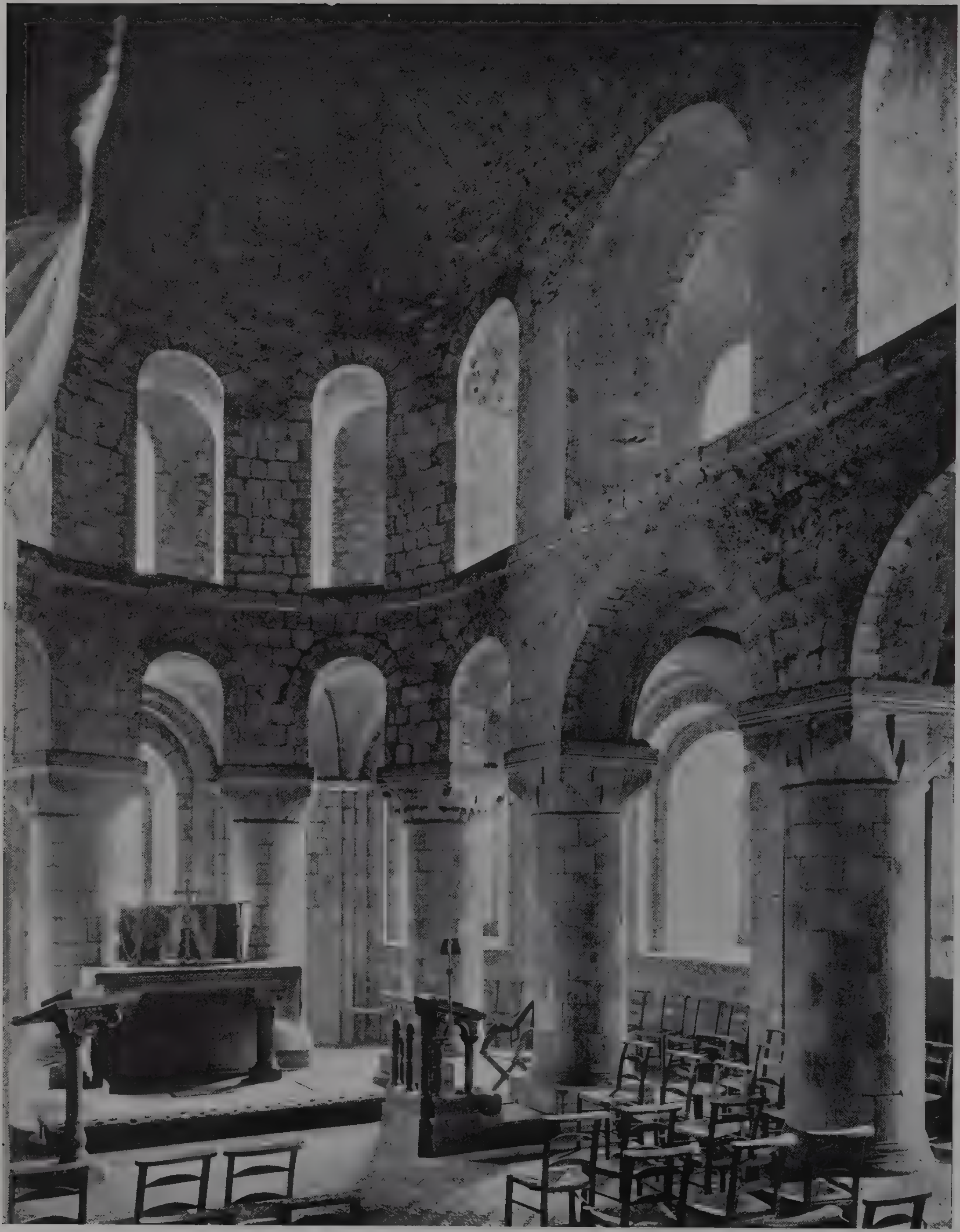
The *Roof* of the chancel and nave is of flat tie-beam type and of five bays; the tie-beams, ridge and wall-plates are moulded and the rafters are hollow-chamfered. The roof of the N. aisle is of similar type and of four bays.

Fittings—*Bell:* by John Hodson, 1659. *Brass Indents:* In chancel—(1) of small plate. In nave—(2) defaced. In N. aisle—(3) of various defaced figures, etc.; (4) of square plate; (5) of inscription-plate; (6) of inscription-plate and shield; (7) of civilian and wife, inscription-plate and Trinity; (8) of inscription-plate and shield; (9) of armed figure, wife, shield and two inscription-plates. *Font* (Plate 13): octagonal bowl, each face with a quatrefoiled panel enclosing a flower, plain stem and moulded base, early 16th-century, repaired. *Monuments* and *Floor-slab:* Monuments: In chancel—on N. wall, (1) of Sir Richard Blount, Lieutenant



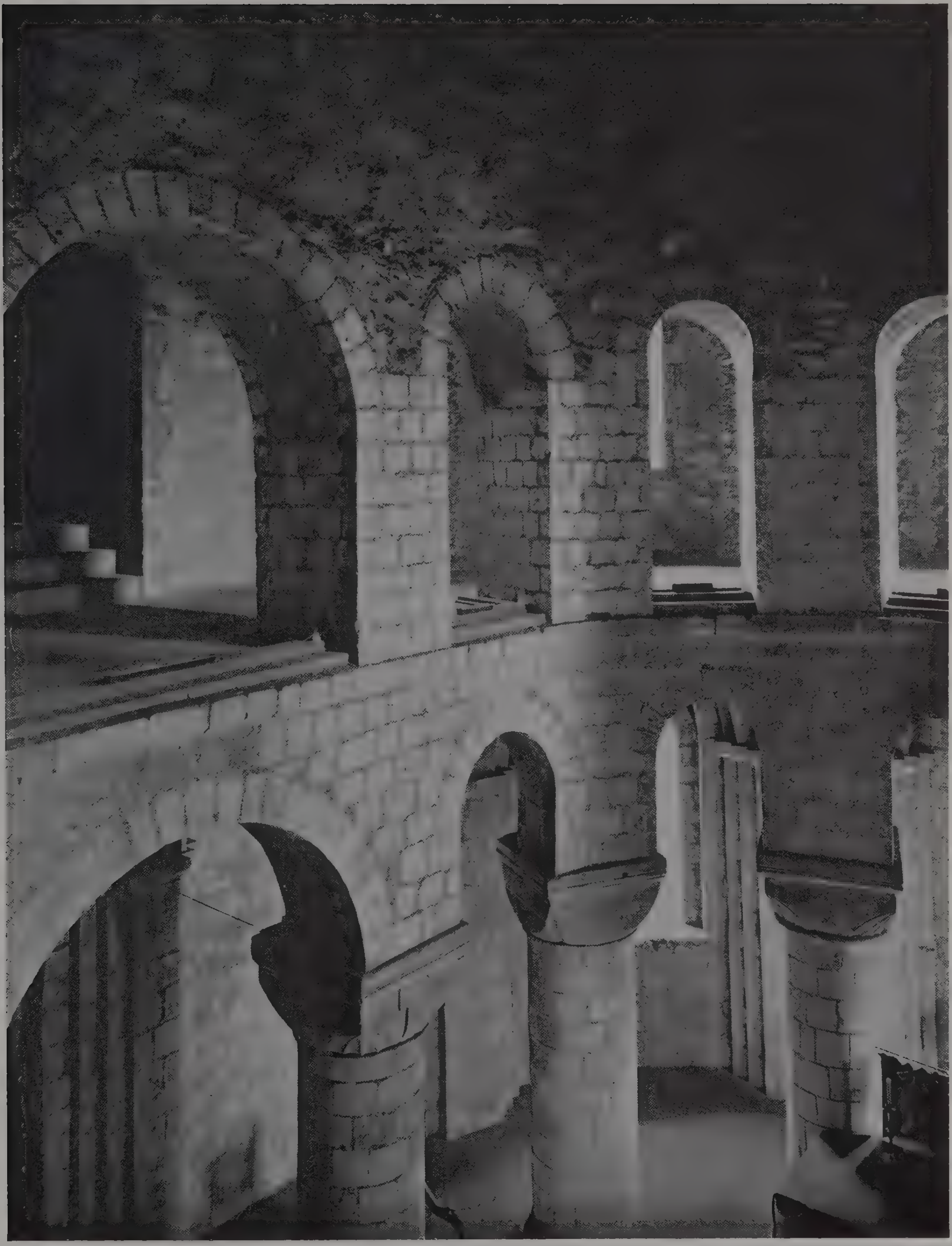
STEPNEY: (8) THE TOWER OF LONDON.

St. John's Chapel, S. Triforium, late 11th-century.



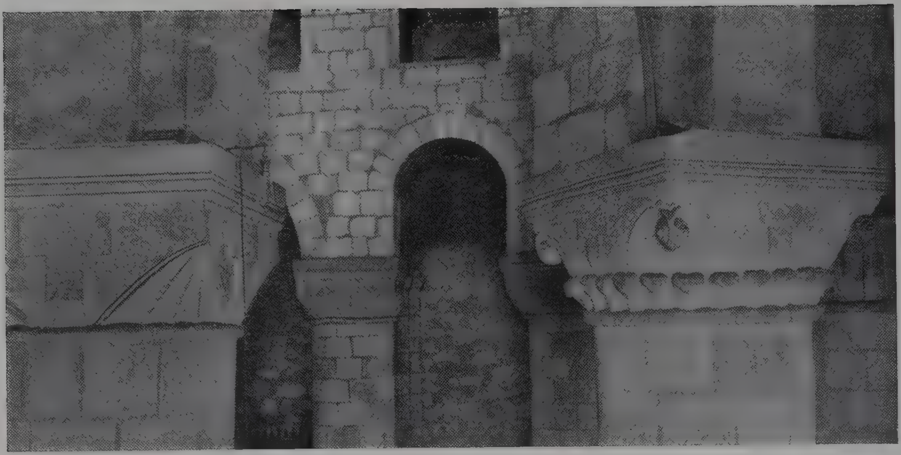
STEPNEY: (8) THE TOWER OF LONDON.

The White Tower. Chapel of St. John, late 11th-century. Interior, looking E.

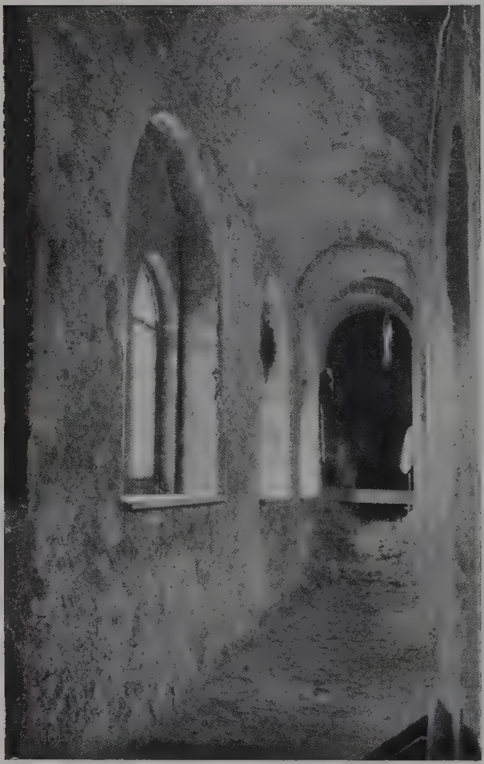


STEPNEY: (8) THE TOWER OF LONDON.

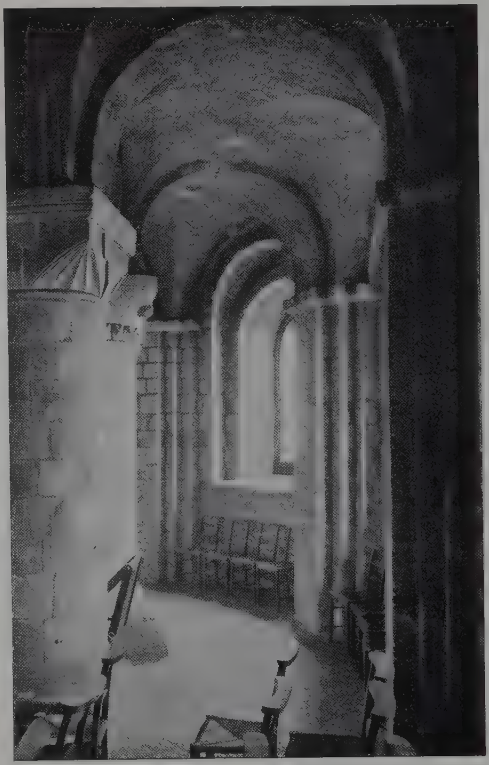
St. John's Chapel, late 11th-century, looking N.E.



St. John's Chapel. Capitals on S. side.

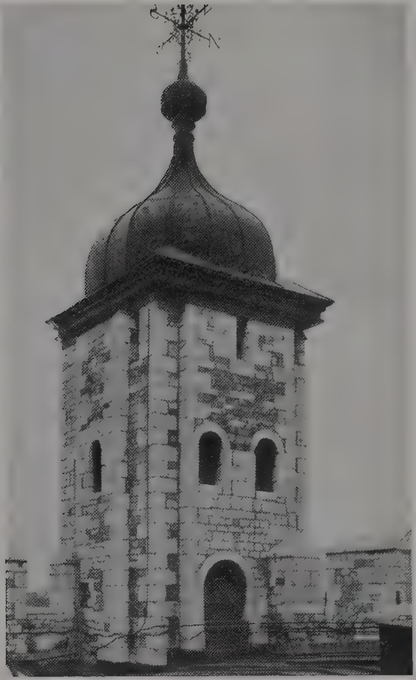


Wall-passage in S. wall, 3rd floor.

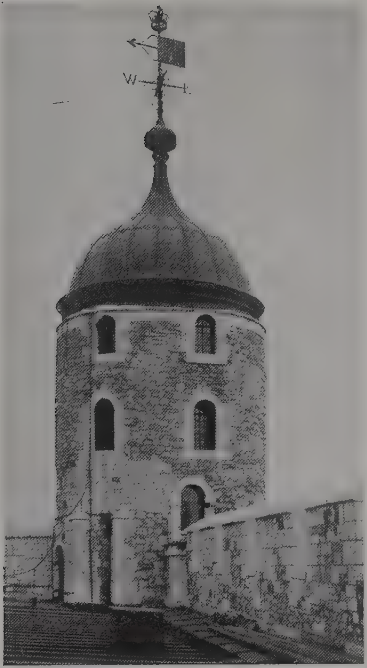


St. John's Chapel. Ambulatory.

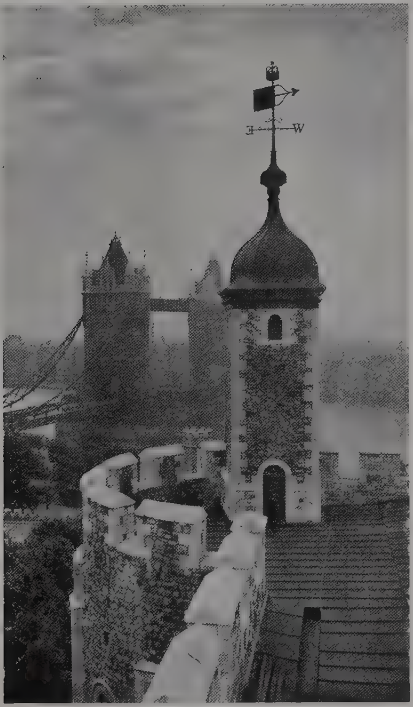
STEPNEY: (8) THE TOWER OF LONDON. White Tower, late 11th-century.



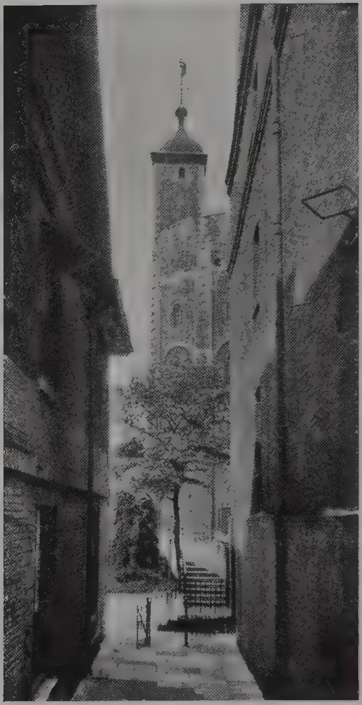
N.W. Turret.



N.E. Turret.

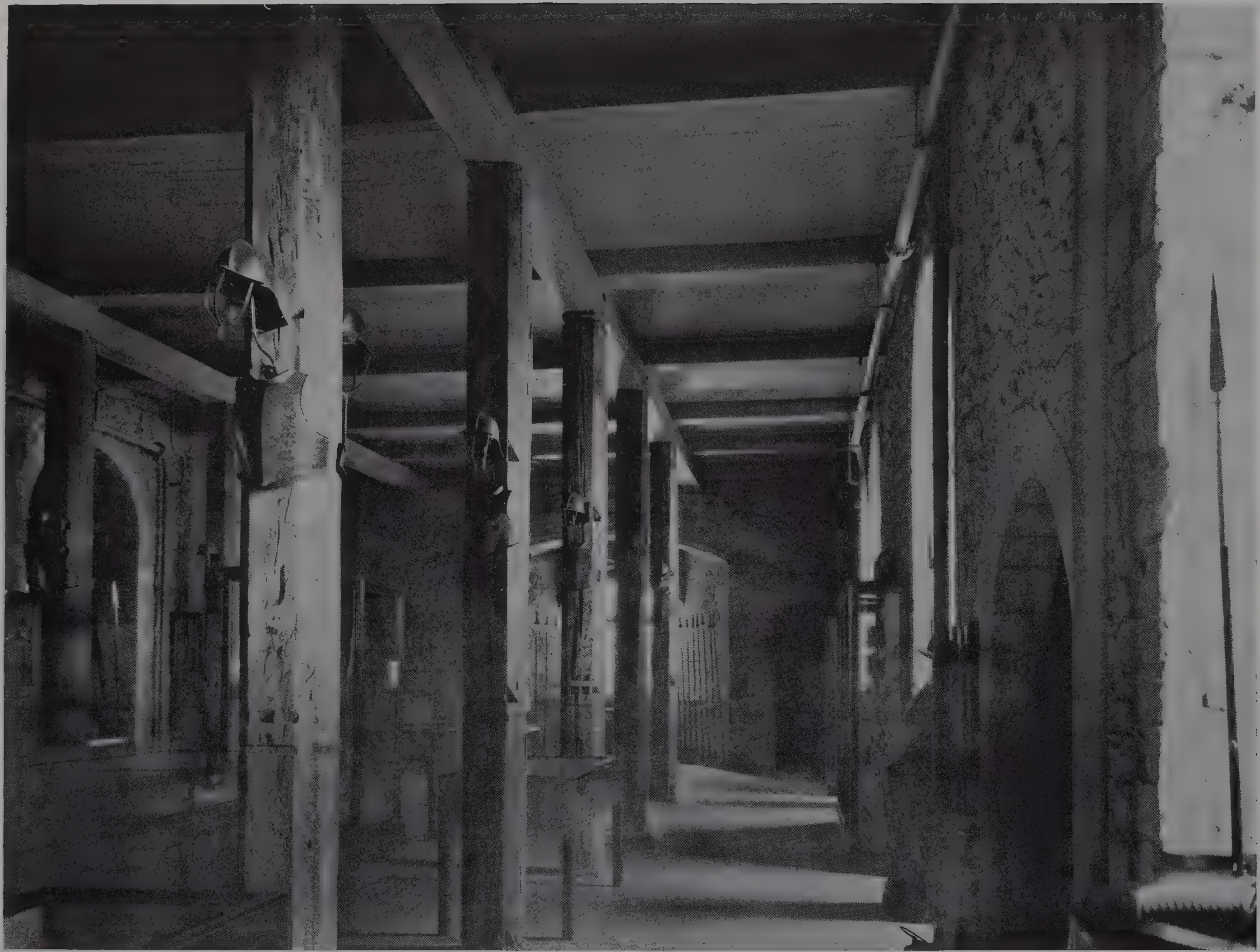


S.E. Turret.



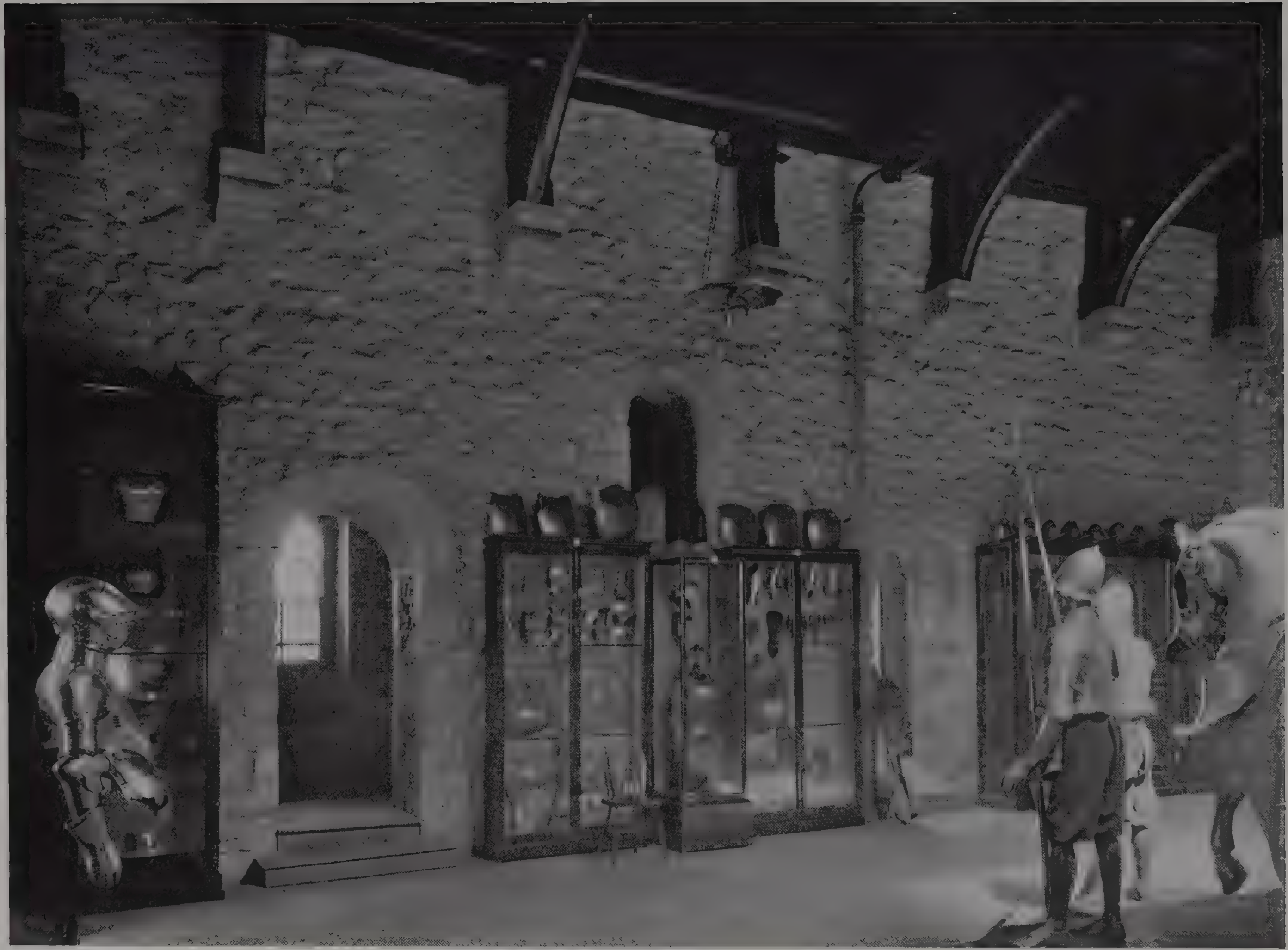
S.E. Turret and Apse.

STEPNEY: (8) THE TOWER OF LONDON. White Tower, late 11th-century.



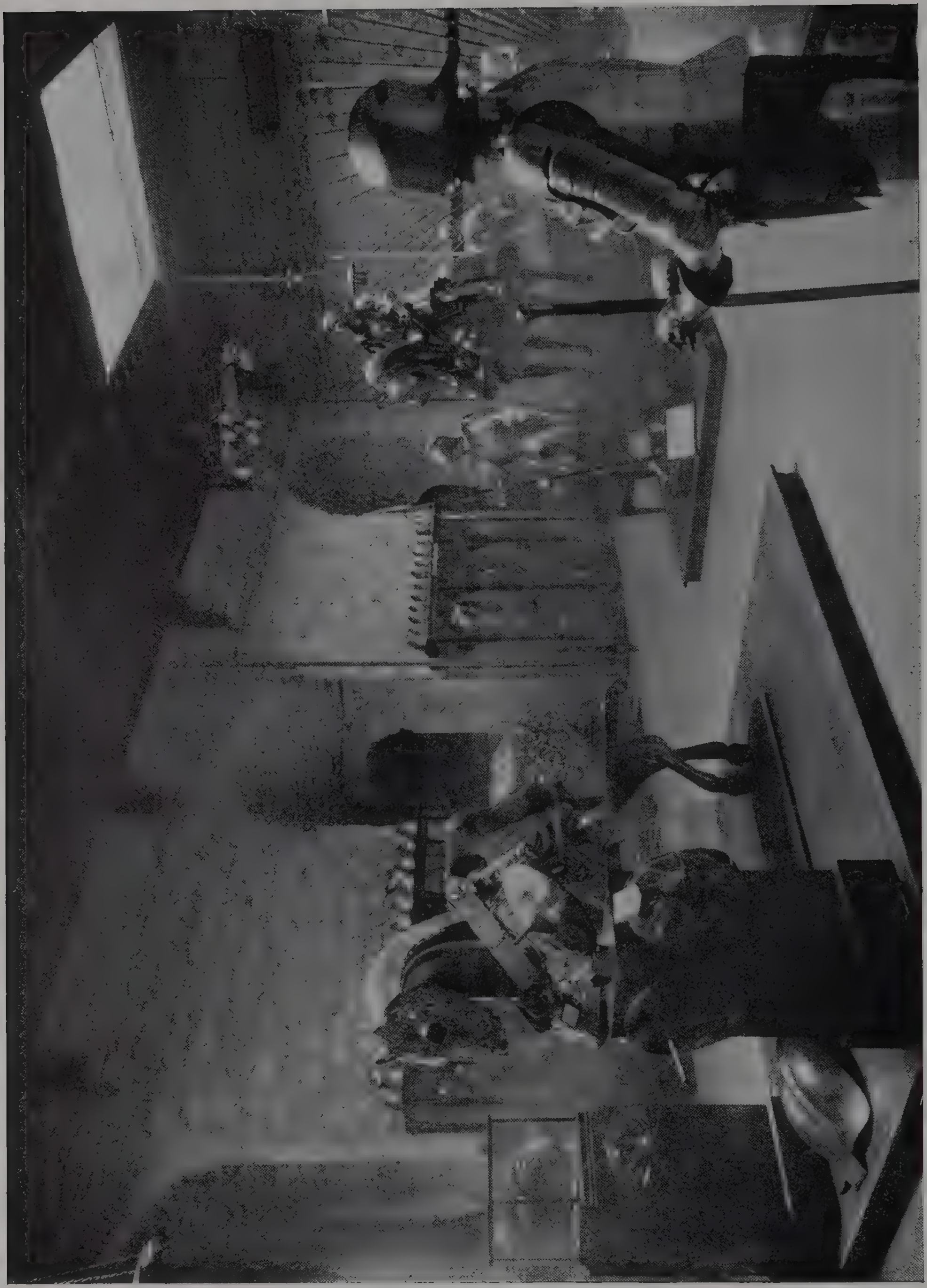
STEPNEY: (8) THE TOWER OF LONDON.

The White Tower, late 11th-century. The Sword Room, interior looking N.



STEPNEY: (8) THE TOWER OF LONDON.

The White Tower, late 11th-century. The Council Chamber.



STEPNEY: (8) THE TOWER OF LONDON.

The White Tower, late 11th-century. The Tudor Room, interior looking S.E.

of the Tower, 1564, and Sir Michael Blount, Lieutenant of the Tower, his son, and Mary (Moore) his wife, 1592, monument erected by Elizabeth (Lister) widow of Sir Richard Blount, with added inscription to Lyster Blount, 1633–4, alabaster and marble wall-monument (Plate 163) in two main bays (the western being a later addition), divided and flanked by Corinthian columns, standing on pedestals and supporting a continuous entablature; in each bay, two round-headed recesses with kneeling figures of man in armour and wife, Sir Richard with two sons and two daughters and Sir Michael with three sons and one daughter, each arched recess has a delicately carved mask as a key-stone and festoons of flowers in the spandrels; at back of each recess in E. bay, two large shields-of-arms and at back of each recess in W. bay one large shield-of-arms; in base of tomb, below each recess, a balustrade of symmetrical balusters, and on entablature of tomb two achievements, two shields and one lozenge-of-arms; on S. wall, (2) of Samuell, 1649–50, Maria, 1646, and Robert, 1651, children of George Payler, Master Surveyor of the Ordnance and Maria (Jackson) his wife, alabaster wall-monument (Plate 164) with busts of man and wife in oval recesses and recumbent figures of children in two oval recesses, the lower recess flanked by two cherubs; at side of base, two shields-of-arms; (3) to Sir Allan Apsley, Lieutenant of the Tower, 1630, tablet with round-headed panel of black marble, cornice, pediment, and achievement-of-arms; at base a sleeping infant with an hour-glass. In nave—(4) to Talbot Edwards, Keeper of the Crown Jewels, 1674, plain tablet, broken; (5) to Sir Jonas More, 1679, elaborate marble tablet with trophy-of-arms, urn, cherub-head and cartouche-of-arms. In N. aisle—at E. end, (6) of Sir Richard Cholmoundeley [1544] and Elizabeth his wife, alabaster altar-tomb (Plate 165), now standing N. and S., with four cusped panels set lozenge-wise on the W. side, each enclosing a blank shield and having cusped spandrels and upright panels between the lozenges, similar panels at ends and twisted shafts at angles of tomb, moulded base carved with single leaves and moulded slab carved with 'black-letter' inscription on edge; on top, effigy of man in armour, with head on mantled helm, feet on lion, SS. collar round neck and gauntlets by right leg, effigy of woman in pedimental head-dress, head on cushion supported by angels, two small dogs at feet; on N. wall, (7) to Capt. Valentine Pyne, Master Gunner of England, 1677, black marble and alabaster tablet (Plate 17) with enriched frame to inscription, flanked by pilasters with cannon set up against them, enriched entablature, scrolled pediment with cartouche-of-arms and as apron a scrolled plaque with a man-of-war in relief and a cherub-head below it. Floor-slab: In chancel—to Elizabeth, 1704, and Hannah, 1706–7, daughters of John Jones. *Organ* (Plate 49): from the Chapel-royal, Whitehall, built by Father Bernard Schmidt in 1676, organ-case in three bays, with four towers of pipes, each finished with pierced carving and an entablature at the top and standing on brackets (Plate 15), carved with acanthus-leaves or cherub-heads; spaces between towers, with pierced carving and enriched cornices; above middle cornice, royal arms of William III and over side cornices, pierced scrolls, late 17th-century. *Piscina:* In N. aisle—in E. wall, recess with moulded jambs and two-centred arch in a square head, round drain, early 16th-century. *Plate:* includes cup of 1559, with inscription, date 1629, and royal initials C.R.; cup of 1637, with similar inscription; patens of 1629 and 1638, with similar inscriptions; alms-dish of 1682, given by Edward Gompers.

The *Wardrobe Tower* was built on, and probably incorporates portions of, a Roman bastion. The existing remains, consisting of the S. and S.E. parts, are apparently of 12th-century date above the ground level; there are two flat buttresses still in part remaining. At the back of the bastion, which is of roughly semi-circular form and hollow, a portion of the Roman wall, which here made a slight bend, has been exposed by excavation.

Within the modern building of the *Main Guard* is a thick wall running northwards from the Wakefield Tower. It contains three restored arrow-loops and is, substantially, the old wall which connected the Wakefield with the Coldharbour Tower.

Reset in the wall to the staircase leading up to the Martin Tower, on the W. side, is the *Tympanum* taken from the *Armoury* or *Great Storehouse.* In the middle is an achievement-of-arms (Plate 133) of William III with supporters, flanked by trophies of arms, drums, etc.

The *King's House* (Plate 166) or Lieutenant's Lodging is an L-shaped block of buildings standing within the angle at the junction formed by the S. and W. walls of the inner line of fortifications; it covers the entrance to the Bell Tower which stands at the S.W. angle of the two wings. It is of three storeys with attics. Except where the curtain walls have been incorporated, the walls are timber-framed with plastered infilling, but parts have been refaced with later brick and modern stucco and rough cast; the roofs are tiled. It was erected towards the latter part of Henry VIII's reign; the outer walls facing the S. and W. were raised on the pre-existing curtain walls, and the lower walls of a 14th-century building were incorporated in the eastern half of the S. wing; a large part of the W. curtain wall appears to have been re-built. The E. end of the S. wing, which incorporates the Guard Room, is probably a later 16th or early 17th-century addition. Towards the end of the 17th century a staircase wing was added on the N. side of the Guard Room, and one-storey additions were built in the angle formed by the meeting of the two main wings. The house has a considerable amount of modern work both internally and externally, and the roofs of the S. wing have been almost entirely re-built.

Elevations. The N. front of the S. wing is in four gabled bays (Plate 167) with an additional quarter bay at the W. end. The easternmost bay, fronting the Guard Room, has had the two lower floors refaced with brick, above which is a plastered gable to the attics. The projecting staircase block, which partly hides the adjoining bay, is of three storeys with projecting bands marking the floor-levels and as a coping to the parapet; it is entirely covered with modern rough-cast. The front to the W. of the projecting staircase-block, except where covered by the one-storey brick addition, has the timber-framing exposed; the framing has ogee curved braces and the barge-boards to the gables are pierced with running tracery. The S. wall of the S. wing is partly hidden by a growth of ivy; the lower part of the wall has a modern ashlar-facing except at the W. end, which is of rubble; the wall of the first floor is of split flints and at the W. end, by the junction with the Bell Tower, is a rough window-opening blocked with 17th-century brick; the second floor is faced with modern brick and all the windows are modern externally. The E. front (Plate 167) of the W. wing is in four bays. The original front to the ground floor has been replaced by a late 17th-century brick wall, standing forward in front of the line of the former wall; it is pierced by segmental-headed doorways and windows. The timber-framing is exposed in the northernmost bay of the upper floors and the gable, and both the second floor and gable project beyond the wall-face below; in the three southern bays the projecting second floor has been underbuilt with late 17th-century work, which is plastered on the first floor and surmounted by an entablature with the cornice carried up in a triangular pediment in the middle of each of the end bays and a segmental pediment in the middle of the central bay; the timber-framing is exposed above this later work and has ogee curved braces; all the gables project over the wall-face below and have traceried barge-boards similar to those to the N. front of the S. wing, but with some modern repair. The W. front, which forms part of the curtain wall, is of roughly coursed rubble with some vertical ashlar courses in the splay at the base; the battlemented parapet is modern, as are also the dressings to the loops. The front to the second floor sets back, leaving a parapet walk communicating between the Beauchamp and Bell Towers and called "The Queen's Walk"; the walling is of 16th-century brick with some modern repairs and has the following inscriptions—(1) "Nosce te ipsum"; (2) "Oliver"; (3) "Respice finem. W.D." The *Interior* on the ground floor of the S. wing retains no old features in the easternmost block or Guard Room. The adjoining room on the W. has rag-rubble walling of the 14th century or earlier date with repairs in 16th-century brick and a 16th-century four-centred brick vault; low down in the S. wall is a loop with badly broken splays. At the N. end of the W. wall is a 14th-century doorway with a two-centred head of a single hollow chamfered order and a two-centred segmental rear-arch. The window and doorway in the N. wall were cut through at a later date. The existing floor is almost two feet above the original floor-level. The passage to the N. of this room has a chamfered plinth to the S., E. and W. walls; across the passage, springing off the earlier rubble walling of the side walls, is a chamfered, four-centred arch of brick. In the projecting staircase block are two 17th-century doors, and the staircase has some late 17th-century turned balusters. The westernmost room has been divided up by the insertion of modern partitions; the E. wall is of 16th-century brick, and low down in the S. wall is a half-arch of chalk-ashlar with rubble walling above. In the N. partition is a 17th-century door. In the S. wall of the chamber, partitioned off in the S.W. corner, is an old loop fitted with a modern window and with a 16th-century brick arch across the embrasure. The doorway to the Bell Tower is fitted with a 16th-century door hung on big strap hinges. On the ground floor to the N. wing, in the W. wall of the chamber still called the "Cow Shed," are the three embrasures with loops piercing the Curtain Wall; a fourth embrasure further S. is obscured by an inserted wall of 17th-century brick and is only visible through a small opening which has been cut through this wall. In the ceiling are some stop-chamfered beams of 17th-century date. On the first floor in the S. wing is some moulded 17th-century panelling and some of the timber-construction is exposed. The Kitchen has an old fireplace spanned by an oak lintel and one 16th and two 17th-century oak doors. On the second floor the 'Council Chamber' (Plate 168) in the middle of the S. wing has been modernised; reset above the fireplace is a contemporary bust in half-relief of James I set within an elliptical panel in a square frame with a modern inscription painted below, "Vivre sans Rêve qu'est-ce." On the wall by the side of the fireplace is a large mural tablet with side pilasters and oval moulded cornice and a central oval panel surrounded by four smaller panels with a long inscription recording its erection on October 9th, 1608, by Sir William Waade, Lieutenant, to celebrate the frustration of the Gunpowder Plot; the names of Conspirators, including five Jesuits and those of the Inquisitors, are given; on the sides, top and bottom of the tablet are shields-of-arms of the Inquisitors. In the W. wing in the N. end some of the timber-construction is exposed in a passage which has a 17th-century doorway and door. The room adjoining has a fireplace of *c.* 1700. Further S. the bedroom known as 'Anne Boleyn's room' is lined with 16th-century moulded panelling surmounted by a moulded cornice. The stone fireplace (Plate 168) is of the same date and has moulded jambs and flat four-centred arch in a square head; in a panel in the stonework above the head are cut the following initials—"A.N.I.N." with the name "William . . .," followed by a Latin inscription; also the word "Anglia . . ." A room in the S.W. corner of the wing has a similar fireplace with the following inscriptions—"As God preserved Christ His Son in trouble and in thrall so when we cal upon the (Lord) He will preserve us all"; "Upon the twenty daie of June In the yere of our Lord a thousande Five hundred threscore and five was The right honorable Countes of Lennox Grace was commytede prysner To thys logyings for the marege of her sonne my lord Henry Darnley And the Quene of Scotlande Here is there names that do wayte Upon har nobl in thys plase M. Elisabeth Husey M. Jhan Baily M. Elizabeth Chambolen M. Robarte Portyngton Edwarde Cueyne Anno Domini 1566." There are also various indecipherable names, etc. The *Roof* to the N. wing has some of the original work with queen-posts, ties, collars, curved wind braces and horizontal ties from queen-posts to the principal rafters.

Nos. 4 *and* 5, *The Parade* (Plate 167), stand between the Beauchamp Tower and the King's House on the W. side of the Tower Green and are built against the inner face of the inner Curtain Wall. The buildings are of three storeys with attics and a basement. The walls are of brick; the roofs are tiled. They were built towards the end of the 17th century. The E. front has plain projecting bands marking the levels of the floors, and to the attics are three pointed gables, flanked and connected by short parapet walls. The doorways, and the windows to the ground and first floors, except the southernmost window to the latter floor, have segmental heads, the remaining windows have flat heads. The W. front, as high as the second floor, is formed by the Curtain Wall, above which the face is set back in line with the wall to the King's House and is carried up in three gables. Inside the building, on the ground floor, in the Curtain Wall are six deep embrasures with two-centred arches and loop lights. The interiors have been modernised, but the staircase to No. 5 has turned balusters. The roof is of collar-beam construction.

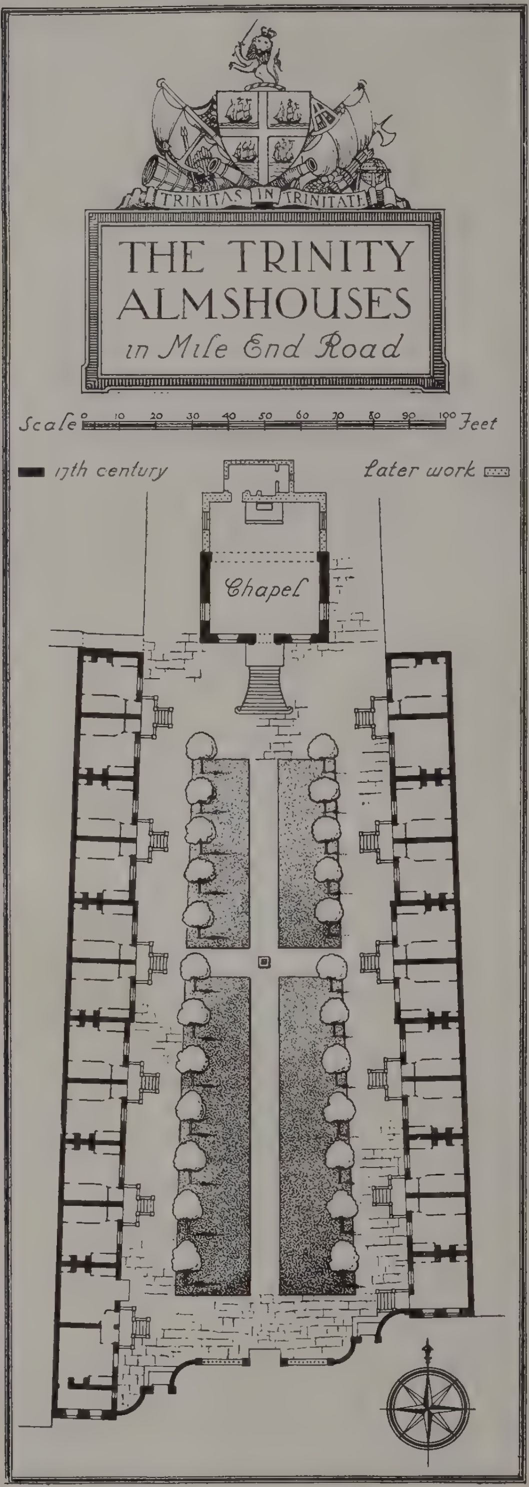
The *Horse Armoury* (Plate 169), now used as an Army Ordnance Store, is of two storeys with attics. Except on the E. side where it abuts against the Curtain Wall which is of rubble refaced in places with brick, the walls are of brick with rubbed brick-dressings; the roofs are tiled. It was built some time before 1685, on a half H-shaped plan with the short end wings extending towards the W. The exposed fronts have a chamfered plinth, a projecting brick band at the first-floor level, and a deep cove and moulded cornice of wood at the eaves-level. The *W. front* is symmetrically designed, the windows have flat rubbed brick arches and plain stone sills. The end wings are each of two bays and have the cornice carried up in a hipped gable with a central window to the attics. The return inner faces of these wings are also of two bays. The middle part of the front is in five bays; the middle bay is carried up through the main cornice and finished with a pediment; it has modern doors to each floor fitted with hoisting tackle. The roof has flat-topped dormers to the attics. The windows in the N. and S. fronts are blocked. The E. front is formed by the Curtain Wall. Inside the building the ground floor is divided into aisles of nine bays by two ranges of octagonal oak posts with moulded Doric caps and chamfered stone bases; on the E. and W. faces of the posts are flat pilasters with plain square caps from which spring curved braces to the stop chamfered ceiling-beams. Some of the original moulded joists remain in the ceilings, but most of the joists are modern. The first floor is divided by similar posts to those on the ground floor, but the side pilasters and carved braces are omitted. The second floor has stop chamfered vertical posts supporting plain tie-beams. Modern partitions and floors have been inserted on each floor.

Condition—Good.

(9) TRINITY HOSPITAL (Plates 171, 172), on the N. side of Mile End Road, about 100 yards E. of Cambridge Road, is of two storeys; the walls are of red brick and the roofs are covered with tiles and slates. The almshouses were erected by the corporation of Trinity House in 1695, and then formed an oblong quadrangle open at the S. end and with the chapel at the N. end. To this was subsequently added a second quadrangle at right angles to the first and to the N. of the chapel. In 1873 another almshouse belonging to the same corporation and standing at Deptford was demolished, and various ornamental features were transferred from it to the building under consideration.

The Hospital is an excellent example of a late 17th-century almshouse, and among the fittings the glass in the chapel and the statue of Captain Maples are noteworthy.

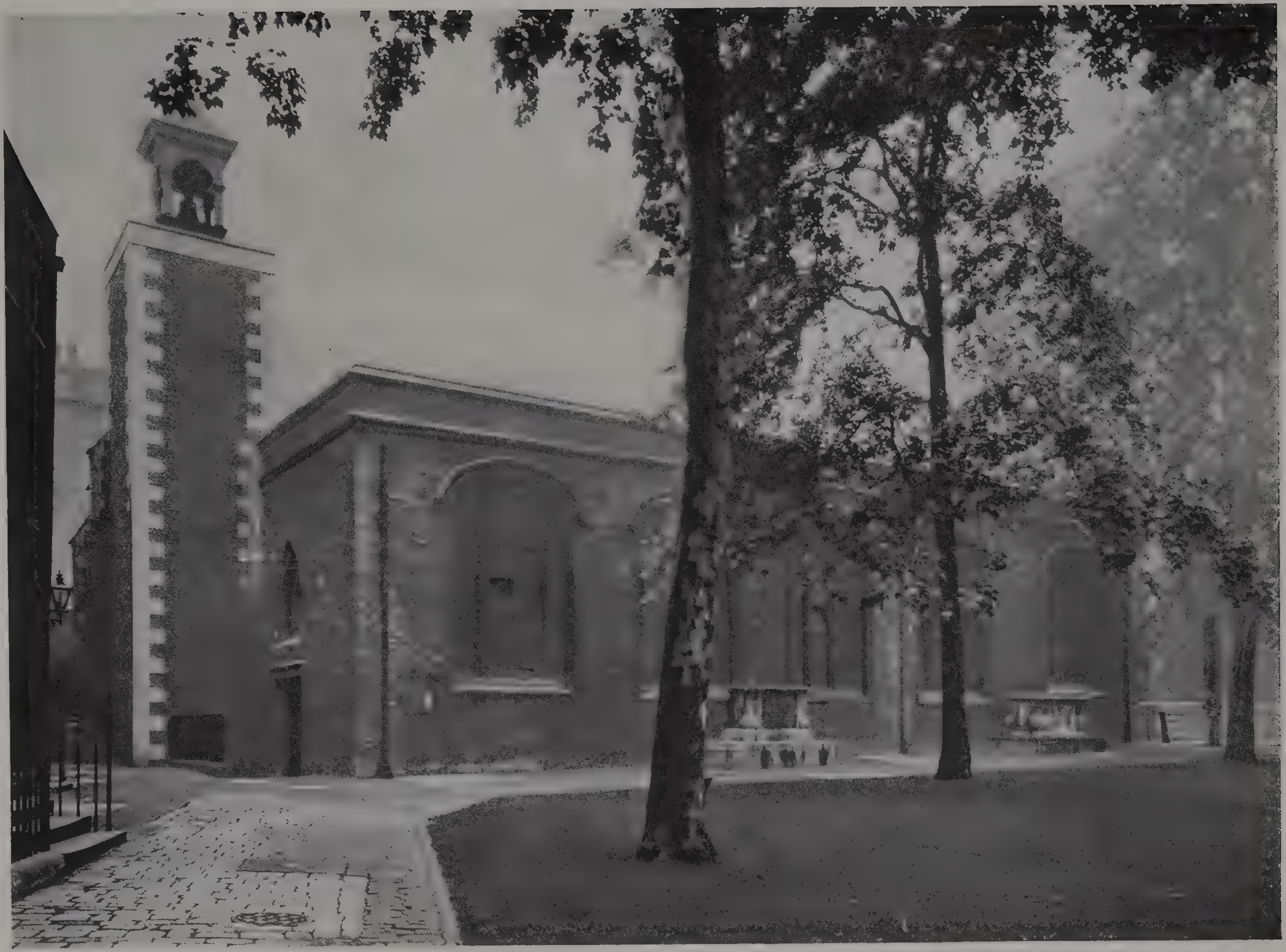
Architectural Description—The *Chapel* (30 ft. 8 ins. by 20 ft.) is a rectangular building and has a modern addition on the N.; it is rendered in stucco and was formerly of two storeys, connected by wings with the ends of the quadrangle. It now



stands isolated and the former floor has been removed. The S. Front has rusticated angles and a lower storey with a moulded offset at the level of the former floor and a square plinth; the front is finished with a modillioned cornice and pediment, in the tympanum of which is a cartouche of the royal arms of William III. The central doorway, now disused, is approached by a flight of steps, curved on plan with an iron balustrade and rope-pattern moulded uprights; the doorway is flanked by pilasters on pedestals supporting curved and fluted brackets with a continuous cornice and a segmental pediment; the doorway itself is square-headed and has above it a panel carved with the name Jehovah in Hebrew, flanked by cherub-heads and floral ornament. On either side of the doorway are round-headed windows, each with pilasters, moulded archivolt and lion's-head key-block; below each window is a second, lighting the former lower storey and having square-headed eared architrave and key-block. The southern part of the chapel has a roof hipped at the angles but with a flat top, on which stands a square clock-turret with a clock-face on the S. and small circular moulded panels on the other sides and finished with a cornice and an open cupola; the cupola has turned baluster-posts and a wrought-iron weather-vane with the initials T.H. The side elevations are similar in treatment, but have no windows except a two-light casement to the lower storey, that on the E. having a re-used frame. The N. side has a modillioned cornice, but the remainder is concealed by later additions.

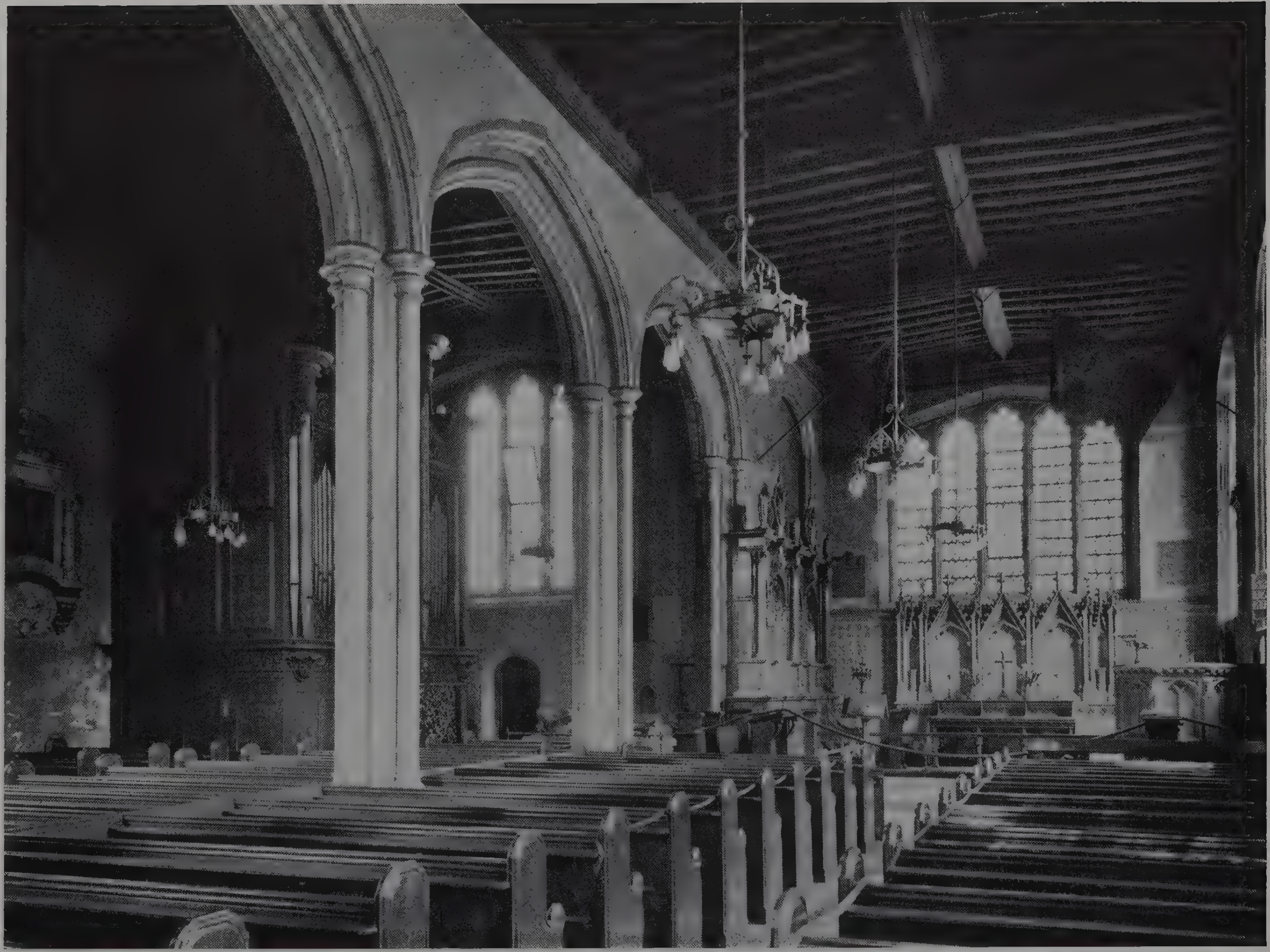
Interior—The chapel is in two divisions, of which the N. division is modern, separated only by projecting modern piers with moulded brackets supporting a panelled cross-beam. The ceiling is plain and flat.

Fittings—*Bell:* In cupola—inaccessible. *Doors:* In disused S. doorway—five panelled bolection-moulded and fielded and of two leaves. *Glass:* all brought from Deptford, in S.E. window the following panels—(*a*) inscription with ornamental border "Jams Ruddam, ano. 1570"; (*b*) similar with inscription "Heneri Churche, 1570"; (*c*) oval panel with strapwork and inscription "John Browne gave this, in Ano. 1572"; (*d*) oval panel with achievement-of-arms and inscription to Chistoffer Warden Sen.; (*e*) merchant's mark in ornamental border with inscription "William Harris warden in ano. 1587"; (*f*) merchant's mark and initials G.G. in ornamental border with the date 1572; (*g*) oval panel with ornament and inscription "John Dryner ano. 1570"; (*h*) inscription with ornamental border and merchant's mark, "Walter Cook Mr. of this Corporaccion 16(0?)6"; (*i*) panel as (*e*) "W.B. Warden 1581, Mr. 1585"; (*j*) similar panel with merchant's mark and inscription



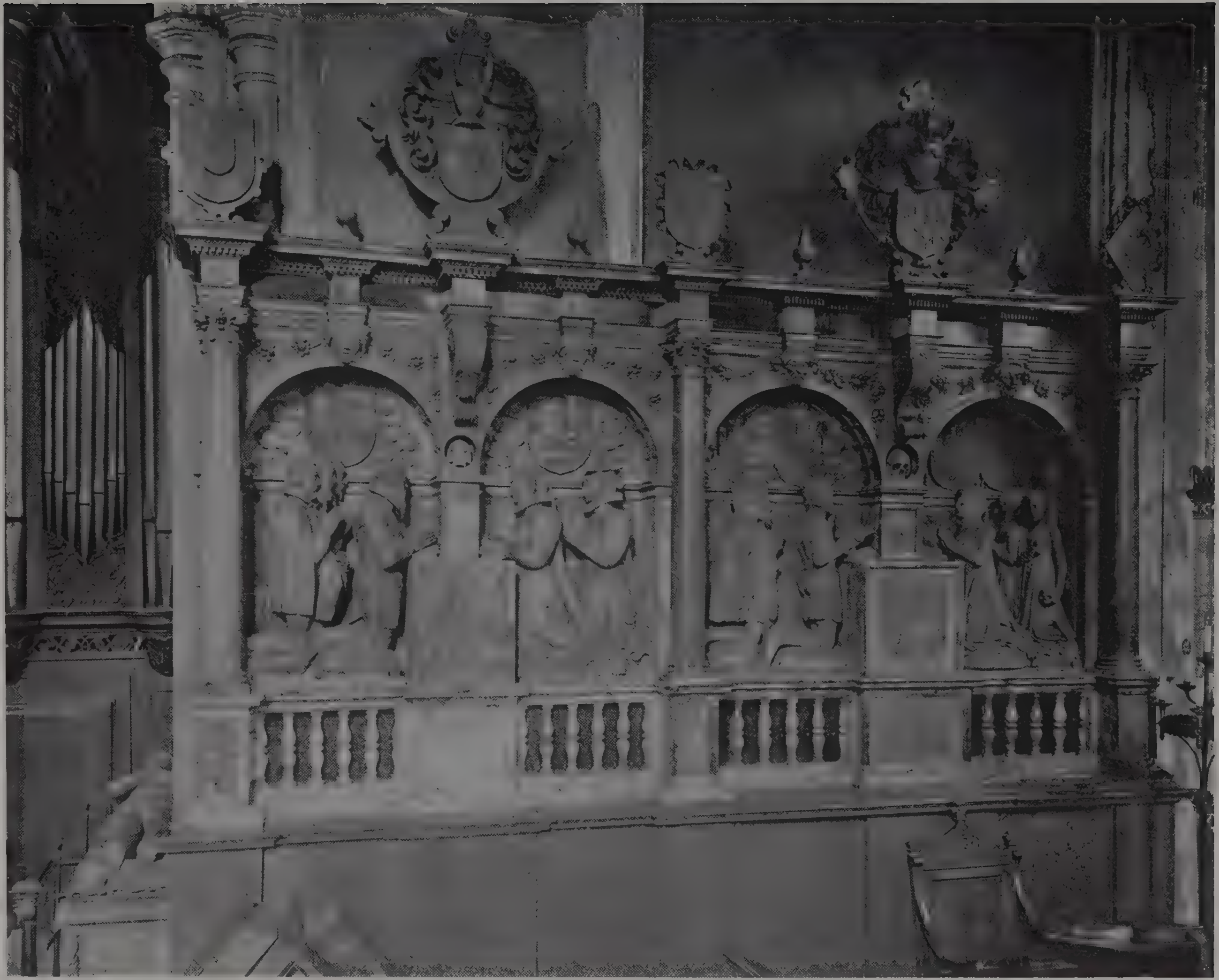
STEPNEY : (8) THE TOWER OF LONDON.

Chapel of St. Peter ad Vincula, early 16th-century. S. side.



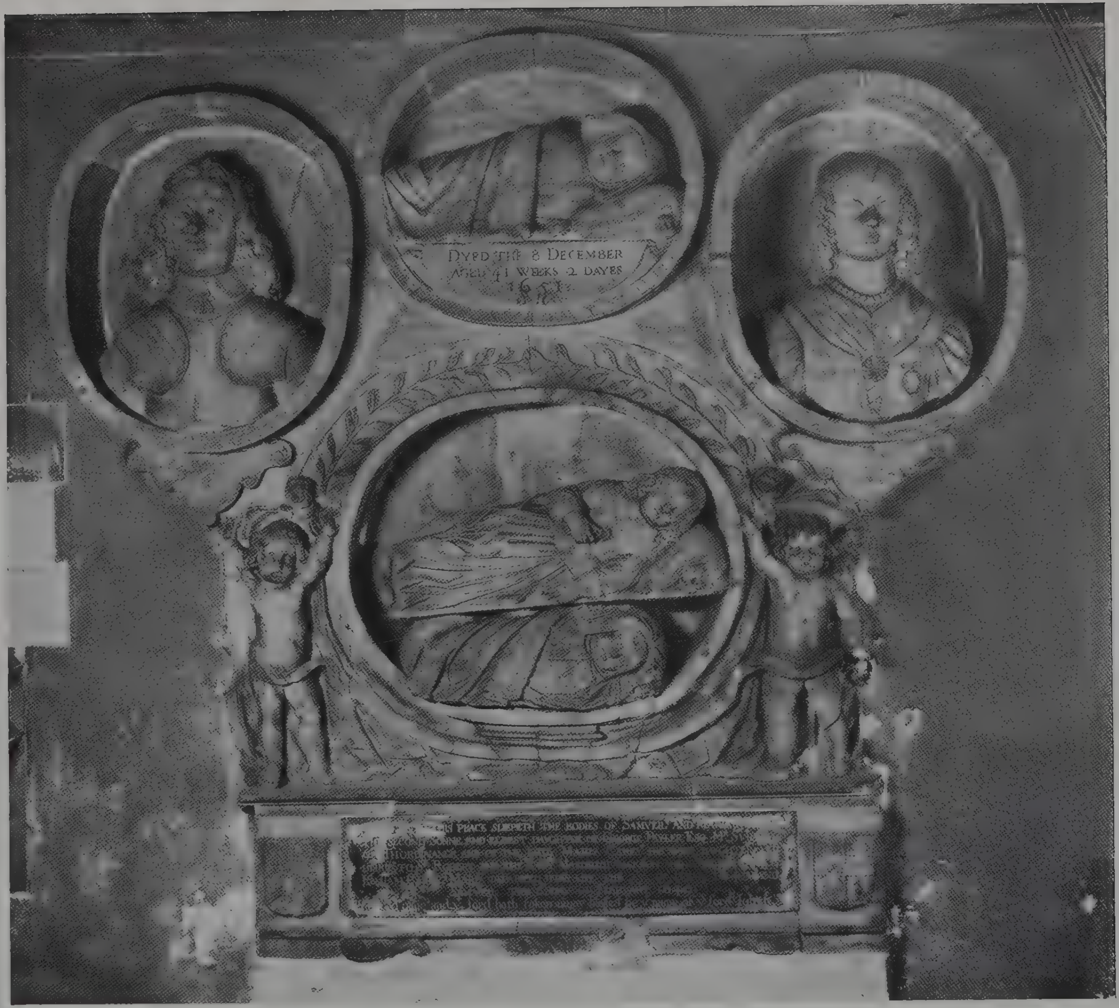
STEPNEY: (8) THE TOWER OF LONDON.

Chapel of St. Peter ad Vincula, early 16th-century. Interior looking N.E.



STEPNEY: (8) THE TOWER OF LONDON.

Chapel of St. Peter ad Vincula. Monument (1) of Sir Richard Blount, 1564, and Sir Michael Blount.


DYED THE 8 DECEMBER
AGED 41 WEEKS 2 DAYES
1651

STEPNEY: (8) THE TOWER OF LONDON.

Chapel of St. Peter ad Vincula. Monument (2) of Samuell, 1649, Maria, 1646, and Robert, 1651, children of George Payler.

"1637 Anthony Tutchen Mr."; (*k*) similar panel to (*f*) with merchant's mark and inscription "1570 William Lawson." In S.W. window, similar panels—(*a*) oval panel with ornamental border, crest and inscription "1635 John Totton, Mr."; (*b*) cartouche with merchant's mark, ornamental border and inscription "R.G. (for Rich. Gibbs) Warden 1581, Maister 1587"; (*c*) oval with cartouche-of-arms (a griffon) and inscription "Henry Collins, Warden 1701"; (*d*) panel with ornamental border, initials I.E. and G. with true-lover's knot; (*e*) inscription with ornamental frame "Nicholas Fyshborne, Warden 1572"; (*f*) oval panel with merchant's mark, ornamental border and inscription "Michell Edmondes Maister"; (*g*) similar to (*f*) with inscription "1573 Willm. Thomson"; (*h*) similar to (*e*) with inscription "John Dyer gave thys in ano 1572"; (*i*) oval panel with three fishes, ornamental border and inscription "1617 Robert Salmon Mr."; (*j*) oval panel with three fishes, merchant's mark and ornamental border, inscription below—"Robarte Samon Mr. 1588"; almost all in yellow or brown on white ground. *Pulpit:* Hexagonal with ovolo-moulded framing and fielded panels on base with moulded top. The pulpit has a moulded cornice and book-rest. On the book-rest are fixed two 18th-century candle-sconces. *Reredos:* of wood with large bolection-moulded middle panel, square headed, supported by carved scrolls and surmounted by entablature and segmental pediment; at sides narrow bolection-moulded panels with cornice continued over them; the whole on a panelled and bolection-moulded dado or base. *Seating:* eighteen open benches with turned legs and moulded edges to stretchers, arms with turned posts and ovolo-moulded backs; some benches have plain back legs and arm-supports.

The *South Front* of the Hospital is composed of the gabled ends (Plate 171) of the two side wings with an enclosing wall between them. The gabled ends are each of two storeys divided by a modillioned cornice, broken in the middle for an inscribed cartouche surrounded by palm leaves with pendant drop of fruit and flowers; the inscriptions are both the same and record the building of the hospital for "28 decayed masters and commanders of ships or the widows of such" by Trinity House in 1695; the ground was given by Captain Henry Mudd of Rattcliff, an Elder Brother; the lower storey has rusticated quoins and brick plinth with moulded stone capping and two square-headed windows, each with moulded architrave and grotesque key-block. The upper storey has a centre-piece finished with a moulded stone pediment and three vases, and having in the middle a round-headed niche with a brick domed head and a stone shell in the middle, flanked by panelled pilasters with moulded impost and archivolt and carved key. Flanking the centre-piece the walls are finished at a lower level with a moulded stone coping, and each supports a carved ship. The enclosure wall has two side and one middle gateway; the middle gateway has piers with moulded caps surmounted by balls and with a buttress at each side surmounted by scrolls; the piers of the side entrances have vases; the enclosure-wall has a wrought-iron railing finished as chevaux-de-frise. Chevaux-de-frise are also carried down the inner sides of the side wings above the railing just described.

The elevations of the side wings facing the quadrangle are symmetrical and have each a central projecting bay (Plate 172) with rusticated angles of rubbed brick and a modillioned cornice and pediment, the latter filled with swags, foliage, drapery, fishes, lyre, rudders, etc., and a cartouche of the arms of Trinity House; the cornice is brought forward to form a hood over the door, supported by scrolled brackets enriched with flowers and foliage; on the pediment are three pedestals with balls. Each range is of two storeys, the lower being a half basement, and the cornice of the central feature is carried along below the eaves. The doorways to the tenements are in pairs with a flat moulded hood formed by the projecting cornice, with panelled soffit; the doors have each two large moulded panels and are hung to heavy beaded frames with transom and two-light window with leaded lights and are approached by a flight of steps and a wider landing with a re-built brick balustrade; the lower windows are segmental-headed, but the upper are square-headed with solid frame, mullion and transom. The interior of the buildings contains a certain amount of plain original panelling and plain panelled doors.

In the later N. quadrangle is a pedestal with moulded cornice and base and supporting a statue (Plate 170) of Captain Richard Maples in naval costume and holding a sextant; at his feet are various nautical instruments; the inscription records his death in 1680, his bequest of £1,300 to Trinity House and the erection of the statue in 1681; it was brought from Deptford. Fixed on the walls of this quadrangle are the following stone tablets—(*a*) on S. side of N. range in N. quadrangle, an achievement of the arms of Sir Richard Browne on stone slab with projecting central panel with square sill supported by two lions' heads and with segmental pediment; on each side of shield on ornamental knots the date 1670; (*b*) W. of (*a*), inscribed tablet recording the giving of the inheritance of the site by Sir Richard Browne, in 1672; (*c*) panel (Plate 18) similar to (*a*) but drops of fruit and flowers in lieu of knots and date, with the achievement-of-arms of Trinity House; (*d*) two other achievements of the same arms, one on face of W. range in same quadrangle with nautical instruments on panel with triangular head, moulded capping and sill with lion's-head brackets; the other similar and situated on W. range of S. quadrangle opposite chapel. On W. side of new portion of S. quadrangle is a moulded stone panel flanked by pendant swags of fruit, acorns, flowers, etc., with moulded base and two lion's-head brackets, moulded cornice and shaped triangular head above same. On wall of opposite range is a similar tablet. Both have repainted inscription, that on the latter one recording gift of £55 and dated 1693. Both are probably of late 17th-century date. All the above tablets appear to have been brought from Deptford almshouses.

Condition—Good.

MONUMENTS (10–50).

The following monuments, unless otherwise described, are of two storeys, with or without attics and cellars; the walls are of brick and the roofs are tiled; they were built late in the 17th century.

Condition—Good or fairly good, unless noted.

MILE END ROAD. N. side:—

(10) *House*, No. 131, 20 yards E. of St. Peter's Road, is rectangular on plan with a projecting E. wing. The S. elevation was perhaps re-fronted in the first half of the 18th century and is symmetrically arranged; the windows have flat arches, projecting key-blocks and moulded horizontal labels. The dormer-windows, at both front and back, have moulded segmental heads. Inside the building, the entrance-hall has bolection-moulded panelling, with dado-rail and cornice; the doorways have moulded architraves and two-panel doors; opening on to the staircase is an archway with moulded impost and archivolt. The other rooms have similar panelling and the windows have moulded architraves and panelled shutters. The main staircase has straight moulded strings, twisted balusters and square newels with moulded cappings and carved pendants. The back staircase is similar, up to the first half-landing; above this point, the balusters are moulded; the newels of this staircase have ball-terminals. The rooms on the first floor are lined with similar panelling to those below, and one fireplace has a heavy moulded surround. A fireplace in the E. wing has a similar surround.

The court, in front of the house, is entered by a gateway flanked by piers with ball-terminals and fitted with an ornamental wrought-iron screen and double gate.

(11) *House*, No. 195, 15 yards E. of Globe Road, is timber-framed and weather-boarded in front. Inside the building are some exposed ceiling-beams.

(12) *House*, No. 401, immediately E. of Frederick Place, is roofed with slates. It was built early in the 18th century, but has a later addition at the back and modern additions at the sides. The S. front has a moulded band between the storeys and a moulded cornice below the parapet; the windows have flat arches and over the doorway is a porch with a flat hood, moulded as an entablature and supported on two Corinthian columns. Inside the building, the S.E. room, on the ground floor, has bolection-moulded panelling with a dado; some of the doors are two-panelled and original. The main staircase has a moulded and ramped hand-rail, twisted balusters, cut strings with carved and scrolled brackets and newels in the form of Doric columns; the newels are repeated against the walls, which are panelled and have a dado; the soffit of the staircase has a bolection-moulded panel. On the first floor, two rooms are lined with bolection-moulded panelling and there is some similar panelling on the landing of the modern back-staircase.

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(13) *House*, No. 37, on the N.E. side of Stepney Green, 200 yards S.E. of Mile End Road, was built *c.* 1700 on a square plan. The S.W. front is symmetrically arranged and has a band between the storeys and a wooden modillioned eaves-cornice; the windows have flat arches and flush frames and in the roof are five dormer-windows, with pediments; the entrance-doorway (Plate 9), approached by a flight of steps with wrought-iron hand-rails, is flanked by panelled pilasters from which spring the carved and scrolled brackets, supporting the shell-hood. The back elevation has segmental-headed windows except one which lights the staircase, which has a round head; in the roof are five dormer-windows with pediments. Inside the building, the entrance-hall is lined with plain panelling with a dado-rail; opening on to the staircase is an elliptical archway with panelled side-pilasters, moulded archivolt and panelled soffit. The early 18th-century staircase (Plate 25) has a moulded hand-rail, wreathed at the foot of the stairs and ramped at the head of the flights; the balusters, three to each stair, are twisted or fluted and the newels are in the form of fluted columns; the cut string has carved brackets, with the mouldings continued on the soffit of the stairs; the walls have a panelled dado with fluted pilasters, corresponding to the newels. The N. rooms have bolection-moulded panelling with dado-rails and architraves to the window-openings. The rooms on the first floor have bolection-moulded panelling; one room now incorporates part of the former landing of the staircase and has a painted ceiling representing an oval wreath of bay-leaves, with scrollwork in the spandrels; there are several original panelled doors. The basement has

exposed ceiling-beams and an old battened door; the staircase has a straight moulded string and turned balusters.

The front garden has a dwarf wall surmounted by an iron railing with ornamental cresting; the gate has wrought-iron ornamental standards and an overthrow with ornamental cresting and a monogram. The path between the gate and the front doorway is paved with black and white marble squares set diagonally.

(14) *Houses*, Nos. 52 and 54, on the S. side of Redmans Road, 50 yards W. of Jamaica Street, are of three storeys with cellars and attics. They were built early in the 18th century. On the N. front the doorways are flanked by panelled pilasters with scrolled and carved brackets supporting flat hoods; the windows have flat arches except those lighting the basement, which have segmental heads. Inside the buildings, there is some moulded panelling and the staircases have straight moulded strings, twisted balusters and square newels.

(15) *Houses* and shops, Nos. 212, 214, and 215, on the E. side of Jubilee Street, 80 yards S. of Mile End Road, were built, probably, early in the 18th century. No. 212 has been re-fronted.

(16) *Houses*, Nos. 5, 7, 9 and 11, on the N. side of Braham Street, 25 yards E. of Leman Street, are of three storeys with cellars and attics. Inside the buildings, the staircases have straight moulded strings and turned balusters.

(17) *Houses*, Nos. 6, 8 and 10, on the S. side of Braham Street, opposite (16), are of three storeys with attics and cellars. There is a brick band between the two upper storeys. Inside the buildings, each house has a staircase with a central newel.

(18) *House* and shop, No. 59, on the E. side of Leman Street, 100 yards S.S.E. of Little Alie Street, is of three storeys with attics. It was built *c.* 1700 and has a brick band between the upper storeys. Inside the building, the staircase has straight moulded strings, turned balusters and square newels with ball-terminals.

(19) *House*, No. 80, on the W. side of Leman Street, 40 yards S. of (18), is of three storeys with cellars and attics. It was built early in the 18th century and has a front symmetrically arranged with band or string-courses between the storeys. The doorway has a round arched head, with imposts and flanked by Doric columns supporting entablatures and a pediment; the windows above the entrance have shaped cutting on the flat heads. Inside the building, the staircase (Plate 24) has straight moulded strings, twisted or turned balusters and hand-rails ramped up to the square newels. The N.W. room on the first floor has a bolection-moulded panel above the fireplace, and the walls have plain panelling with dado and cornice. In the attics are two old battened doors.

(20) *Houses*, Nos. 6, 7, 8 and 9, on the S. side of Great Alie Street, 40 yards W. of Leman Street, are of three storeys with cellars and attics. They were built *c.* 1700 and have brick bands between the storeys and flat arches to the windows. No. 9 has been re-fronted. No. 7 has an original entrance doorway (Plate 9) with a round arched head and flanked by panelled pilasters with carved pendants of fruit and flowers, carved and scrolled brackets with cherub-heads support separate cornices and a pediment. Inside the same house is an original staircase, with straight moulded strings, twisted or turned balusters and square newels.

(21) *Houses*, Nos. 47 to 50 and 53 to 61, on the N. side of Great Prescot Street, W. of St. Mark's Street, are of three storeys with attics. They were built early in the 18th century, but the fronts have been much altered and those of Nos. 55 and 56 re-fronted. The N. elevations retain the brick bands between the storeys and some original windows with flat arches of rubbed brick. Most of the houses have original staircases, with straight strings, turned balusters and square newels.

(22) *Houses* and shops, Nos. 59 and 60, on the S. side of Royal Mint Street, 15 yards E. of Glasshouse Street, were built, probably, early in the 18th century, but have been much altered.

Condition—Poor.

(23) *Houses* and shops, Nos. 21, 23, 25 and 27, on the E. side of Well Street, 75 yards S. of Cable Street, were built early in the 18th century, but have been much altered. Each house has an original staircase with straight moulded strings, turned balusters and square newels.

(24) *Old Court House*, on the S. side of Well Close Square, and at the E. corner of Neptune Street, was built early in the 18th century; the roofs are slate-covered. The exterior has been much altered, but inside the building is an original staircase (Plate 25), with straight moulded strings, twisted balusters and hand-rails ramped up to the newels, which consist of eight grouped balusters; the newels have carved floral pendants; against the walls is a panelled dado. On the first floor the landing and front room have bolection-moulded panelling, with dado-rail and cornice; the windows have moulded architraves and panelled shutters.

(25) *Houses*, Nos. 35, 36 and 37, 10 yards E. of (24), were built *c.* 1700. All three houses have been altered in front, but No. 36 retains a wooden eaves-cornice and No. 37 the brick band between the storeys and the original window openings.

Inside No. 36 is an original staircase with straight strings, twisted balusters and square newels.

(26) *Houses*, Nos. 38 and 39, adjoining (25) on the E., were built early in the 18th century, but have been much altered. The staircase of No. 39 is original and has straight moulded strings and turned balusters.

(27) *Houses* (Plate 5), Nos. 94, 96, 97 to 104, 109, 110 to 122, 123 to 127 and 134 to 147, on the N. side of Pennington Street, between Artichoke Hill and Old Gravel Lane; house at S.W. angle of Artichoke Hill and houses Nos. 1 to 4 on the E. side of Chigwell Street, were apparently all built in 1678, the date on a stone tablet re-fixed on the modern public-house at the corner of George Street and Chigwell Street; the tablet is inscribed "This is the corner of Chigwell St. 1678 Io. A." The houses Nos. 94, 96 and 114 Pennington Street and the house at the corner of Artichoke Hill have been much altered, and the houses Nos. 1 and 2 Chigwell Street have been re-built, but incorporate some old material. The remaining houses are largely intact and have, generally, brick bands between the storeys and wooden eaves-cornices, many of the windows have solid frames and some houses have also small square or oval windows in the upper storey; the front doorways have small pedimental hoods.

(28) *Houses* (Plate 5), Nos. 22 and 24, on the E. side of Cannon Street Road, 90 yards N. of George Street, were built *c.* 1700. No. 22 has a brick band between the storeys and a wooden eaves-cornice; No. 24 has been re-fronted.

(29) *Houses*, Nos. 11 to 14, on the S. side of Worcester Street and immediately E. of Red Lion Street, were built early in the 18th century. The front has a brick band between the storeys, and two of the houses retain the original wooden eaves-cornice. The doorways have heavy flush-frames and a double light in the head.

(30) *House*, No. 22, on the S. side of High Street, Shadwell, and at the corner of New Gravel Lane, is of three storeys. It was built, probably, *c.* 1700, but has been much altered.

(31) *Houses*, Nos. 39 to 42, High Street, Shadwell, 100 yards E. of (30), were built *c.* 1700. The walls are timber-framed and the backs are weather-boarded. Nos. 40, 41 and 42 have been re-fronted.

Condition—Poor, some derelict.

(32) *House*, No. 10, on the W. side of Narrow Street, Ratcliff, 45 yards S. of Broad Street, is of three storeys with attics and cellars. It was built *c.* 1700. The E. front has a brick band between the upper storeys and a wooden eaves-cornice.

(33) *House*, No. 67, on the E. side of Church Row, Limehouse, and 35 yards N. of Ropemakers Fields, is timber-framed and was built *c.* 1700; the front is plastered and the back weather-boarded.

Condition—Poor.

(34) *Houses*, Nos. 51, 53 and 55, on the N. side of Ropemakers Fields and immediately E. of Church Row, are of three storeys, timber-framed and plastered. On the S. front, No. 51 has been re-built, but the upper storeys of the other two houses project.

(35) *Houses*, Nos. 68, 70 and 72, on the N. side of Limehouse Causeway, 10 yards W. of Gill Street, are partly timber-framed, but are fronted in brick. They were built *c.* 1700.

(36) *House* and shop, No. 27, at the W. angle of Spital Street and Buxton Street, Mile End New Town, is of three storeys with attics. Inside the building are some exposed ceiling-beams.

Condition—Poor.

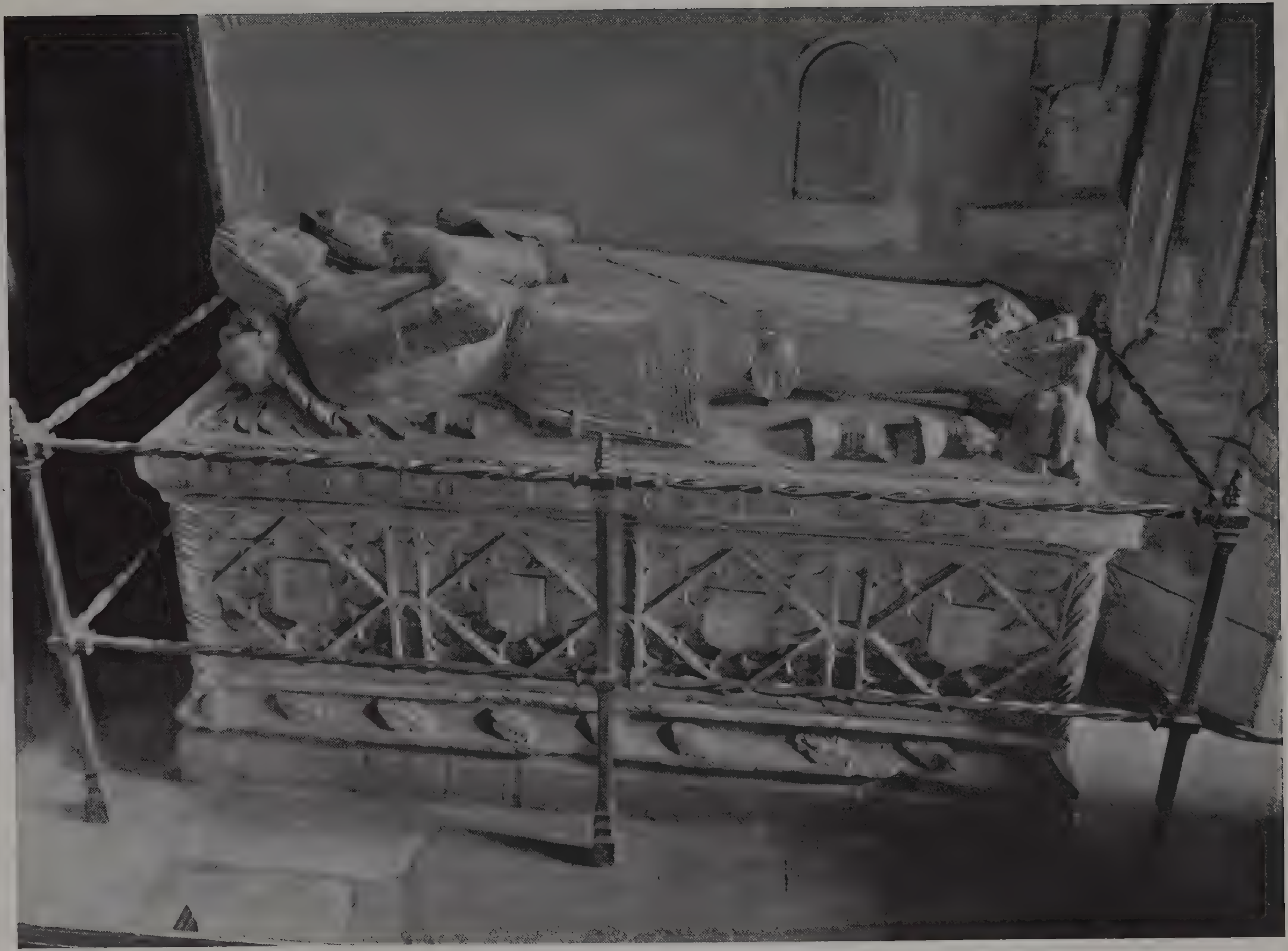
(37) *Houses* and shops, Nos. 85, 87 and 89, on the W. side of Brick Lane, Spitalfields, 20 yards N. of Hanbury Street, are of three storeys with attics. They were built, probably, early in the 18th century and have brick bands between the upper storeys. The staircases are of the central-newel type.

(38) *Houses* and shops, No. 81A Brick Lane, and Nos. 37, 39, 41 and 43 on the N. side of Hanbury Street, adjoining the first named, are of three storeys with attics and cellars. They were built, probably, early in the 18th century and have brick bands between the storeys. The house in Brick Lane has a mid 18th-century staircase, but the rest have staircases like those in (37).

(39) *Houses*, Nos. 24 and 25, on the S. side of Hanbury Street, 15 yards W. of Brick Lane, are of three storeys with cellars and attics. They were built early in the 18th century, a rain-water head bearing the date 171–. Inside the buildings, the staircases have straight moulded strings and turned balusters; the newels are square except the lowest one, the middle part of which is turned as a column.

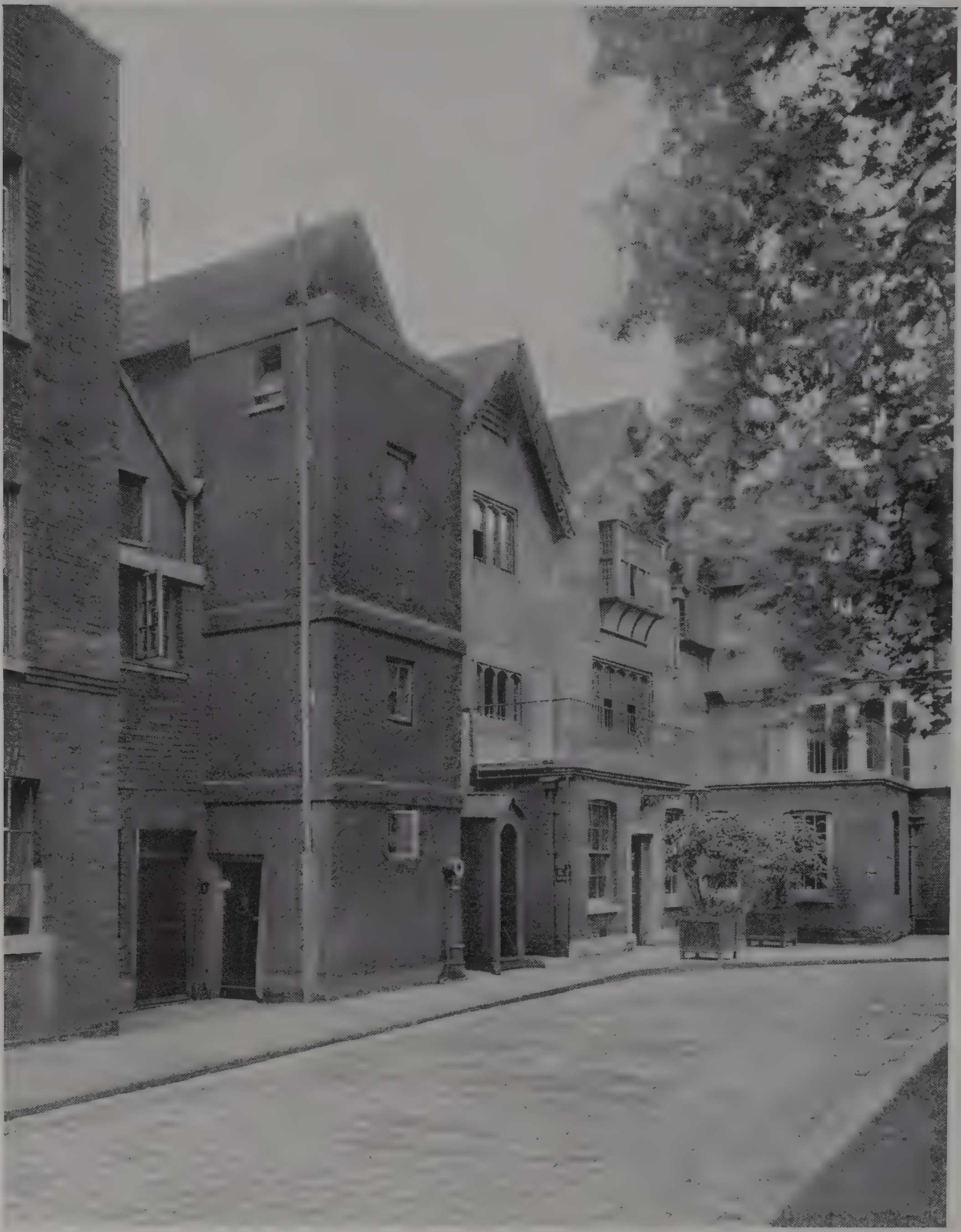
(40) *Houses*, Nos. 34, 36 and 38, on the S. side of Hanbury Street, 30 yards W. of (39), are of four storeys with cellars. They were built early in the 18th century and have brick bands between the storeys. Inside the buildings, the staircases have straight moulded strings, turned balusters and square newels.

(41) *Houses*, Nos. 21, 23 and 25, on the N. side of Princelet Street, 15 yards W. of Brick Lane, are of four storeys with cellars. They were built *c.* 1700 and have brick bands between the storeys; Nos. 21 and 23 have the original modillioned eaves-cornice of wood. The doorway of No. 21 is



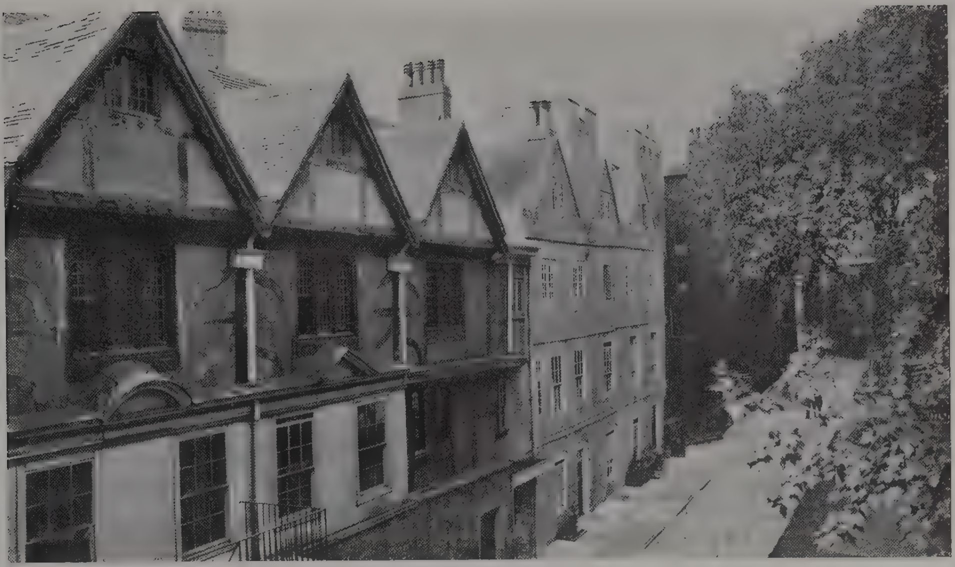
STEPNEY: (8) THE TOWER OF LONDON.

Chapel of St. Peter ad Vincula. Monument (6) of Sir Richard Cholmoundeley [1554] and Elizabeth his wife.

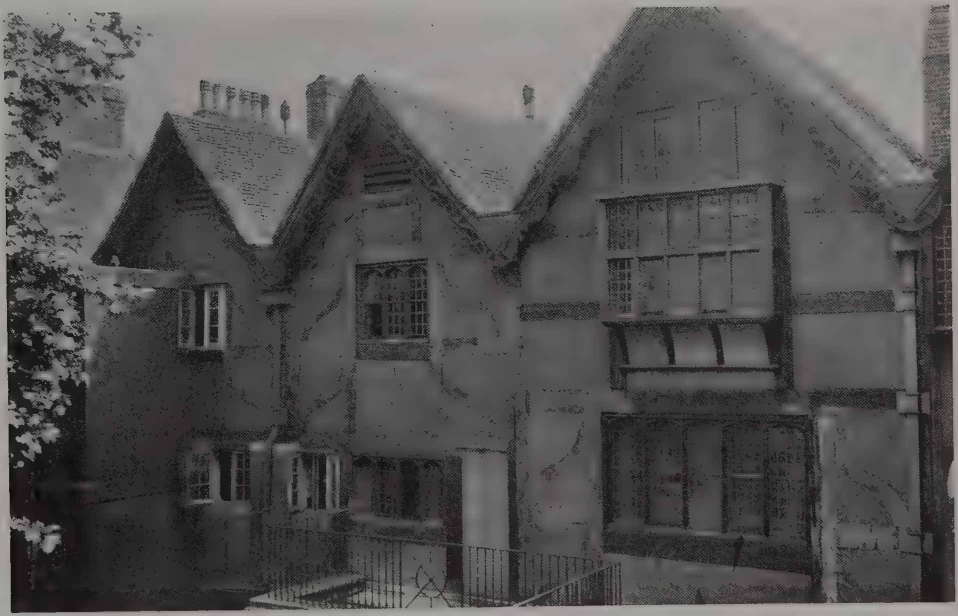


STEPNEY: (8) THE TOWER OF LONDON.

The King's House, early 16th-century. N. Front of S. wing from the N.E.



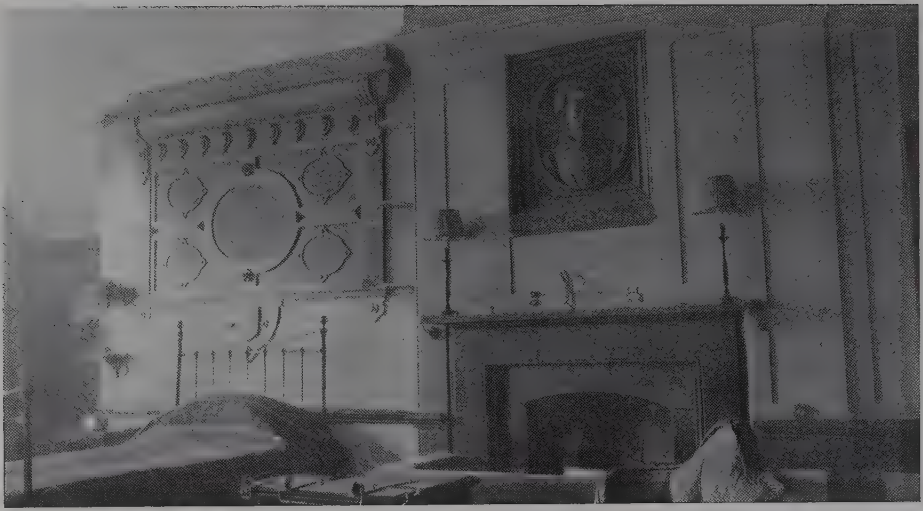
W. Range.



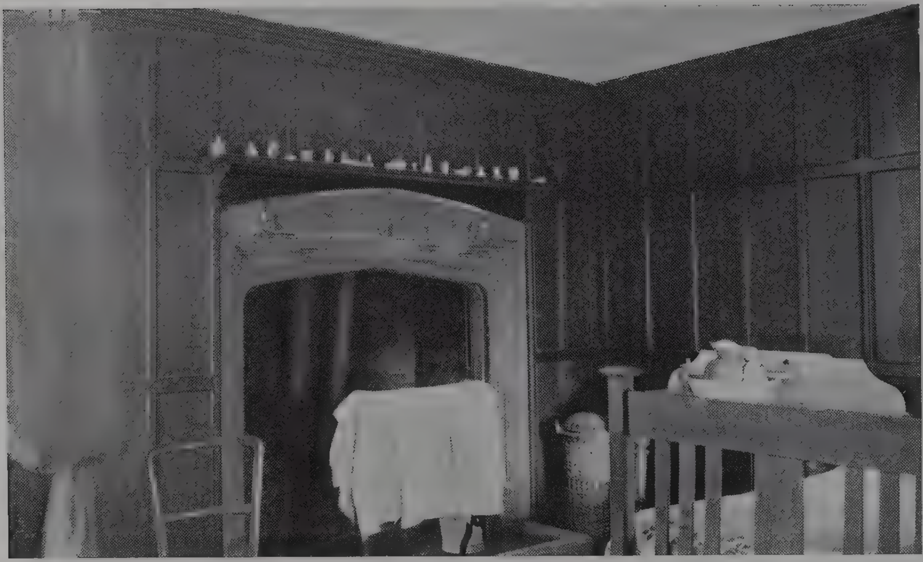
S. Range.

STEPNEY: (8) THE TOWER OF LONDON.

The King's House, early 16th-century.



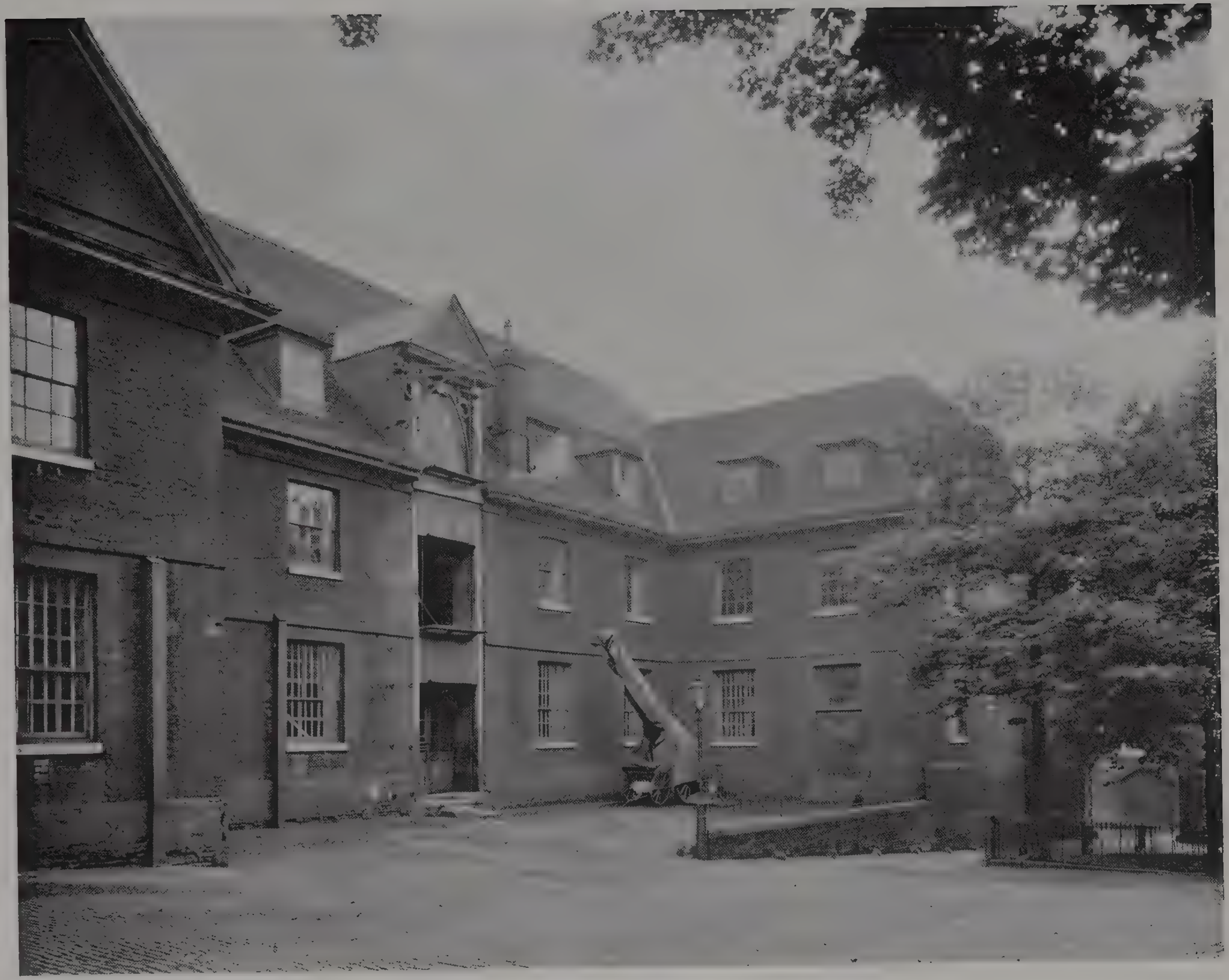
Council Chamber.



Interior of Room, 2nd floor, W. Range.

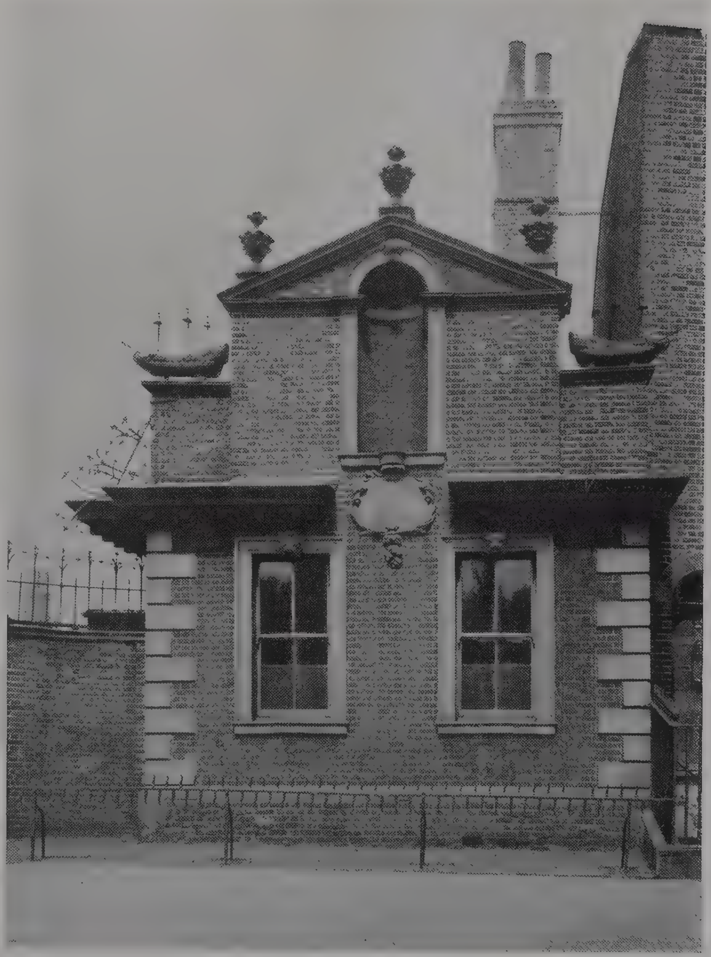
STEPNEY: (8) THE TOWER OF LONDON.

The King's House, early 16th-century and later.

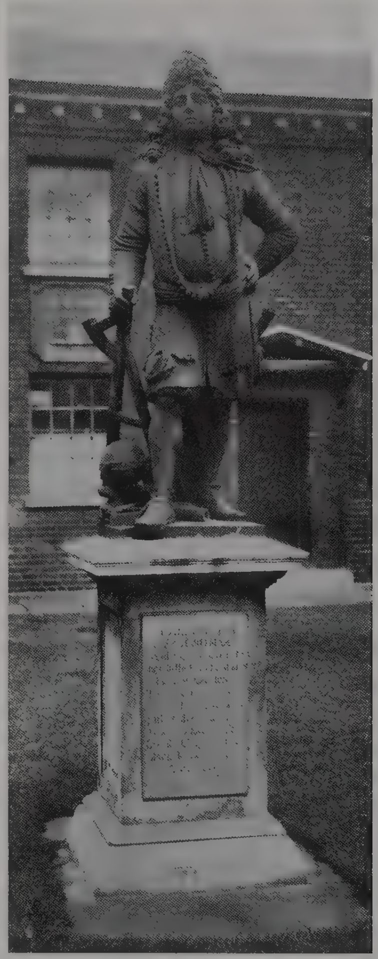


STEPNEY: (8) THE TOWER OF LONDON.

The Horse Armoury, late 17th-century. From the N.W.

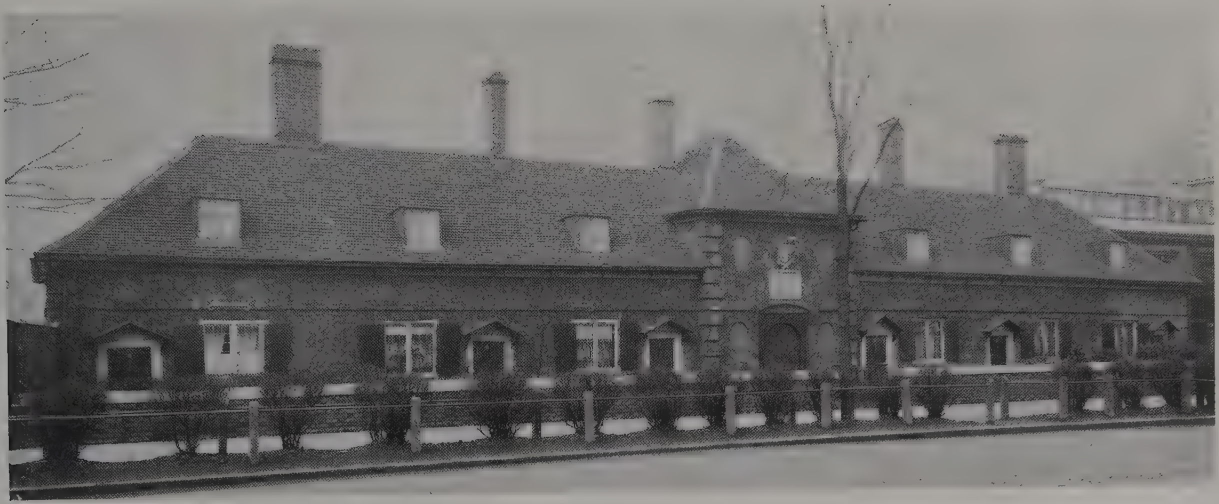


S. end of E. Range.



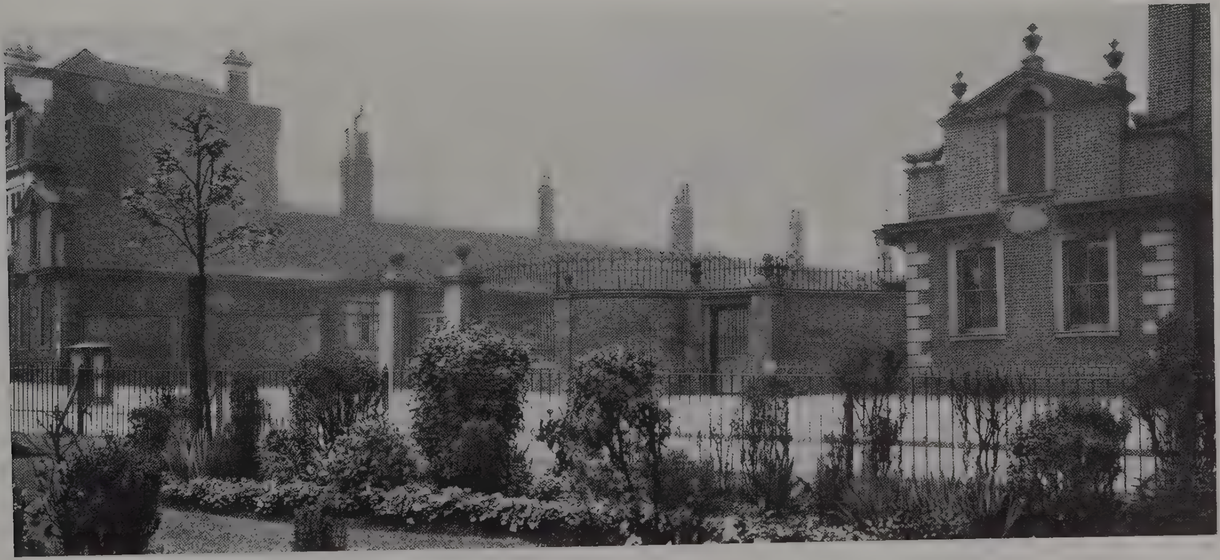
Statue of Capt. Richard Maples.

STEPNEY : (9) TRINITY HOSPITAL, Mile End Road, 1695.



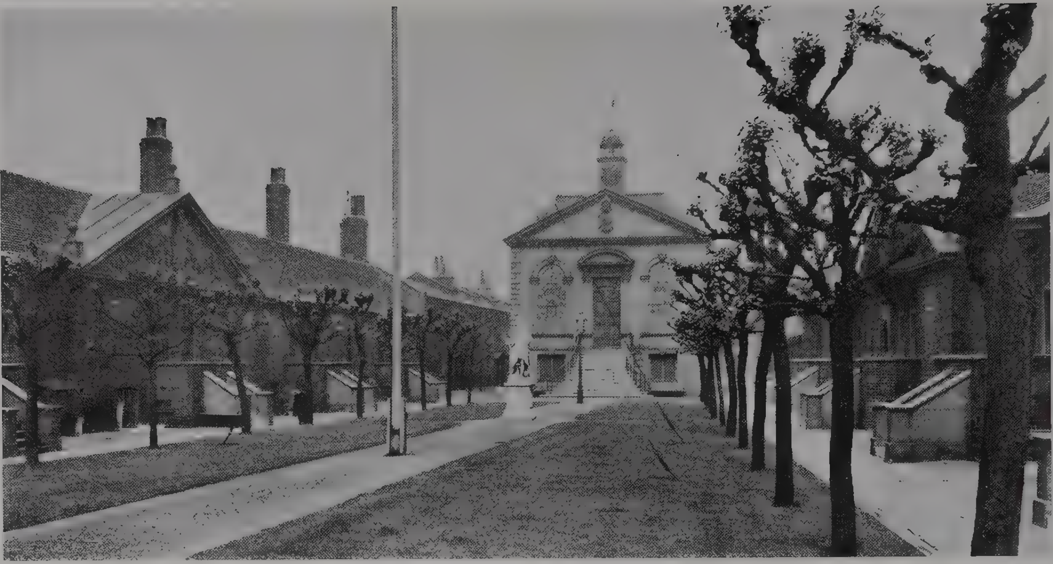
LEWISHAM: (5) COLFE'S ALMSHOUSES, 1664–6.

E. Front.

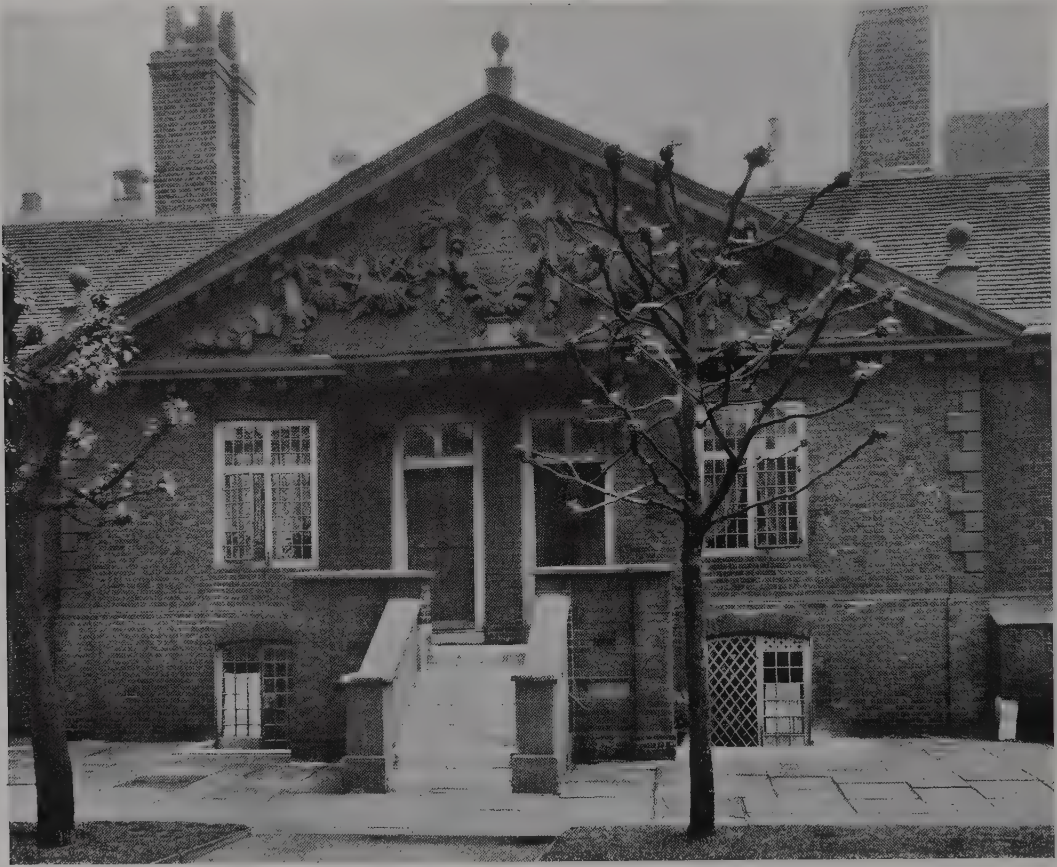


STEPNEY: (9) TRINITY HOSPITAL, Mile End Road, 1695.

S. Front towards road.



Quadrangle and Chapel, looking N.



Central Bay, E. side.

STEPNEY: (9) TRINITY HOSPITAL, Mile End Road, 1695.

flanked by panelled pilasters with carved and scrolled brackets supporting a cornice above the door. The doorway of No. 25 has flanking pilasters and carved scrolled brackets supporting a flat hood. Inside No. 21, the staircase is original above the first floor and has straight moulded strings, turned balusters and square newels.

(42) *House* and shop, No. 66, on the S. side of Brushfield Street, 80 yards W. of Commercial Street, is of three storeys with attics. The N. front has brick bands between the storeys, the upper band being interrupted in the middle by a cornice and pediment of brick.

(43) *Houses*, Nos. 35, 37, 39, 41, on N.E. side of Artillery Street, and No. 54 Gun Street, adjoining the first-named block, at the corner of Artillery Lane and Gun Street, are of three storeys with attics and cellars. All have been re-fronted with the exception of No. 39, which has on the ground floor some exposed timber-framing and an 18th-century doorway with a moulded architrave surmounted by a continuous moulded wood cornice; between the upper storeys are projecting brick bands. Inside the building are some original staircases with moulded strings and hand-rails, turned balusters and square newels with ball-finials.

(44) *Houses* and shops, No. 52 on S. end of Artillery Street and No. 9A Artillery Passage adjoining the former on the W., are of three storeys with attics and cellars. No. 52 has been re-fronted and both buildings have had modern shop fronts inserted on the ground floor. No. 9A Artillery Passage has a projecting brick band at the level of the second floor and a moulded wood cornice at the eaves.

(45) *House* and shop, No. 3 Artillery Passage, 30 yards W. of (44), is of three storeys with attics and cellars. It was built early in the 18th century. The N. front has brick bands between the storeys.

(46) *Houses*, Nos. 2 and 3, on the S. side of Fort Street, and No. 21 immediately W. of Steward Street, are of three storeys with attics and cellars. They were considerably altered *c.* 1730 and Nos. 2 and 3 re-faced. No. 21 has brick bands between the storeys and square window-heads with rubbed brick arches.

(47) *House*, No. 29, on the N. side of Fort Street, opposite No. 3, above, is of three storeys with attics and cellars. It was built *c.* 1700. The S. front has a brick band between the upper storeys and square-headed window-openings except to the basement. The doorway is flanked by panelled pilasters with carved and scrolled brackets, but the original hood has been removed. Inside the building, the staircase is original and has straight moulded string, twisted balusters and square newels.

(48) *Range of Houses*, Nos. 4 to 9, on the N. side of Spital Square, is of three storeys with attics and cellars and was built early in the 18th century. The S. front, where original, has brick bands between the storeys and square-headed windows. Nos. 5 and 6 have been re-faced. The back, where unaltered, retains a wooden eaves-cornice. Inside the building, some rooms are lined with moulded panelling, with cornice and dado-rail, and have fireplaces with moulded or beaded surrounds. The staircases have straight moulded strings, turned balusters and square newels.

(49) *Houses*, Nos. 13, 15 and 17, on the N. side of White Lion Street, E. of Blossom Street, are of three storeys with attics and cellars and were built *c.* 1700. The S. front has brick bands between the storeys. Inside the buildings, Nos. 13 and 15 have the original staircases, with straight strings and turned balusters, partly remaining.

Condition—Poor.

(50) *House*, No. 30, on the S. side of White Lion Street, opposite the E. corner of Elder Street, is of three storeys with attics and cellars. It was built early in the 18th century and has a moulded cornice of wood at the first-floor level and a moulded brick string at the second-floor level. The middle window on the first floor has a cut and shaped head.

12. WOOLWICH.

(O.S. 6-in. London, Sheets [(a)]L, [(b)]P.)

The Borough of Woolwich consists of the parishes of Woolwich, Plumstead and Eltham. The principal monuments are Eltham Palace, Well Hall and Eltham Lodge.

Ecclesiastical :—

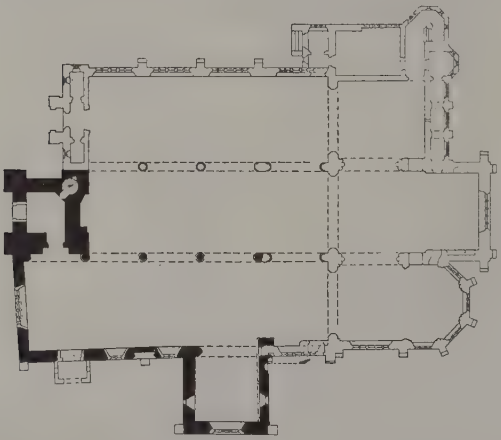
[a](1) PARISH CHURCH OF ST. MARY MAGDALENE (formerly St. Lawrence), WOOLWICH, stands on rising ground on the S. side of the river. The existing building replaced the earlier church in 1732–38, it has a modern chancel and contains the following :—

Fittings—*Bell :* said to be inscribed " Willelmus Prene me fecit in honorem Sanctae Trinitatis." Prene was a late 14th-century rector and died in 1404. *Plate :* includes two cups of 1695, given by Thomas Argott, and a paten of the same date given by the Goldsmiths' Company.

Condition—Re-built.

[b](2) PARISH CHURCH OF ST. NICHOLAS, PLUMSTEAD, stands on the N. side of the High Street. The walls of the old building are generally of rubble

or chalk, rendered in cement or rough-cast; the dressings are of Reigate stone and the tower is of red brick; the roofs are tiled. The S. and W. walls of the *Old Nave* (now the S. aisle) date probably from late in the 12th century. In the 13th century the *South Transept* was added and a wider chancel built. Late in the 15th century a N. aisle was added and the N. arcade of the old church built. The building became ruinous in the 17th century, and in 1664 it was repaired and the *West Tower* built. In 1780 the N. arcade was built up, but in 1818 the N. aisle was re-built and restored to use. The church was restored in 1867–8 and in 1907–8 it was greatly enlarged, the old nave becoming the S. aisle, a new nave replacing the old N. aisle with a new N. aisle beyond it; a modern chancel was also built with N. and S. chapels, the S. chapel being on the site of the old chancel.



Architectural Description—The old *Chancel* has been entirely destroyed with the exception of part of the base of the S. wall, which stood in advance of the modern S. wall. In the old wall, and now covered by a grating, is the W. jamb of a 13th-century doorway of two orders, the inner chamfered and the outer with a detached shaft retaining its moulded base. Incorporated in the modern W. arch in the N. wall is the hollow-chamfered inner order of a two-centred arch, probably of the 14th century.

The old *Nave* (62 ft. by 23 ft.) has a late 15th-century N. arcade of four bays with two-centred arches of two hollow-chamfered orders; the octagonal columns have concave faces and moulded capitals and bases; the responds have attached half-columns; the W. bay of the arcade is blocked by the Tower. The S. wall, at the E. end of the former nave, has a large projection with chamfered angles, representing the S. respond of the former chancel-arch; of the arch itself only two hollow-chamfered voussoirs remain, at the springing level; opening into the S. transept is a late 15th-century arch, two-centred and of two hollow-chamfered orders; it springs, on the E., from a moulded corbel with a shield below, and on the W., from a semi-octagonal respond with moulded capital and base; further W. are three windows; the two easternmost modern and the westernmost of late 12th-century date, set high in the wall and of a single round-headed light; below it is the modern S. doorway; between the first two windows is the E. splay and part of the rear-arch of a blocked 12th-century window of similar character to that just described; below it is a blocked 14th-century doorway, with jambs and two-centred arch of three orders, the outer chamfered and the two inner moulded. In the W. wall is a modern window and, below it, the moulded jambs and two-centred head of the late 14th or 15th-century W. doorway.

The *South Transept* (17½ ft. by 16¾ ft.) is of early 13th-century date and has, on the E. side, a wall-arcade of two bays with chamfered two-centred arches; the northern arch has been blocked for the erection of a monument; of the three moulded corbels supporting the arcade only two remain; in each bay is a lancet-window, of which the northern is blocked and only visible externally; they have roll-moulded jambs and the southern has moulded splays; at the N. end of the wall are remains of a half arch at the back of the chancel-arch respond; it is now blocked, but part of the E. face is visible externally at the back of a buttress in the angle of the chancel and transept. In the S. wall is a window, all modern except perhaps parts of the splays. In the W. wall is a lancet-window, similar to those in the E. wall, but decayed on the outer face.

The *West Tower* (10½ ft. by 11 ft.) is of red brick and of three stages (Plate 173) with clasping buttresses at the angles, carried up as turrets, and an embattled parapet with stone copings; brick string-courses between the buttresses mark the stages; the tower was built in 1664. The ground-stage has in the S. wall a doorway with a round head and fitted with a lower modern door. In the W. wall is a window of two round-headed lights in a round moulded head with blocked tracery-lights and moulded mullion and architrave; on the mullion is a fleur-de-lis; below the window is a modern doorway. The second stage has, in the N., S. and W. walls, a window similar to that in the stage below, but with no fleur-de-lis. The bell-chamber has in each wall a similar window.

The *Roof* of the former nave is modern, but rests on late 15th-century moulded stone corbels; the corbel over the second column from the W. of the N. side has a black-letter inscription "vicar Thō (Wyll . . ?)." The modern roof of the S. transept has similar corbels, one bearing a black-letter H.

Fittings—*Bells:* four; 1st, 2nd and 3rd by Christopher Hodson, 1686. *Coffin-lid:* In recess of blocked W. doorway—coped slab with cross in relief, 13th-century, much worn. *Monument* and *Floor-slabs.* Monument: In churchyard—to Kathron, wife of Phillip Haynes, 1690–1, and to her husband, 1690–1, headstone with skull and cross-bones. Floor-slabs: In nave—(1) with remains of Lombardic inscription, 13th or 14th-century; (2) to John Gossage, 1672, with shield-of-arms. *Plate:* now at St. Margaret's Church, Plumstead Common, includes a plate of 1710 on three legs and a paten of the same date. *Scratchings:* On stones of N. arcade, various masons' marks. *Table:* now used as communion-table in old chancel—with turned legs, in the form of columns, on square bases with lozenge on faces, plain rails and restored moulded edge, early 17th-century. *Miscellanea:* In churchyard—parts of window-head, jamb and sill, moulded corbels, etc., late 15th-century.

Condition—Good.

[b](3) PARISH CHURCH OF ST. JOHN THE BAPTIST, ELTHAM, stands at the N.W. corner of Eltham Hill and Wellhall Road. It was entirely re-built in 1875, but retains from the old building the following:—

Fittings—*Chairs:* now at the Vicarage, two with upholstered backs and seats, carved arms, turned and twisted legs and rails, late 17th or early 18th-century. *Monuments* and *Floor-slabs.* Monuments: In vestibule—on W. wall, (1) to Ann, wife of Dr. Richard Owen, 1652–3, and their children, Richard, 1641–2, Charles 1648, Edward, 1678, James, 1653, Mary, 1675, Jane, 1663–4, and Blainch, 1649, also Thomas son of Richard Owen by his second wife, Amy, 1679, plain marble tablet. In churchyard—E. of chancel, (2) to Thomas Scroop, 1688 (?), headstone with cherub-heads, etc.; (3) to Samuel Spencer, 1714, headstone with skull, etc.; N. of chancel, (4) to Elizabeth Fearon, 1712–13 (?), headstone with skull; S.E. of chancel, (5) to Walter Yeates, 1713, headstone with skull, etc.; N. of N. aisle, (6) to Obedience, daughter of Stephen Bellingham, 1697, headstone with skull, etc.; (7) to Richard Houltum (?), 1699, and others with names defaced, headstone with scrolls and skulls; S. of S. aisle, (8) to Mary, wife of Robert Street, 1708–9, and others of later date, low table-tomb with moulded slab. Floor-slabs: In vestibule—(1) to Nicholas Smith, 1698, Mary his first wife, 1676, Frances his second wife, 1696 (?), and Nicholas, Elizabeth and Hester his grandchildren, also to others of later date; (2) to John Colleton, 16[35]; (3) to Katherine, wife of John Bowles, 1670, Margaret their daughter, 1666, and others later. In S. porch—(4) to John Stanyan, 1711, Elizabeth, his daughter, 1710–11, and another of later date. In churchyard—E. of chancel, (5) to George Cooke, 1699, and Mary his wife, 1695. *Painting:* In S. aisle—on canvas, the Annunciation, said to be by Carlo Maratti, 17th-century. *Miscellanea:* hemispherical stone bowl with square top of doubtful use and date.

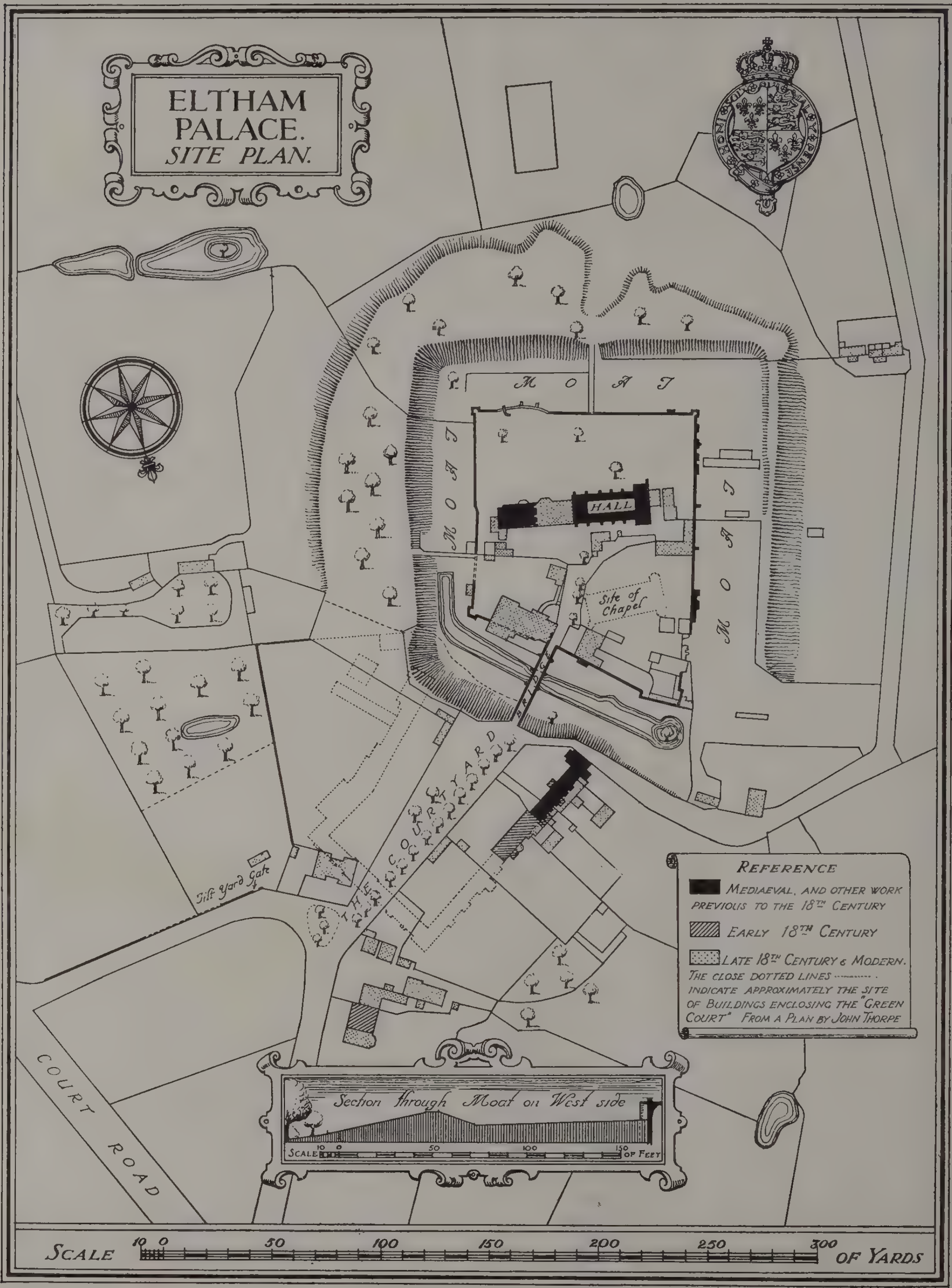
Condition—Re-built.

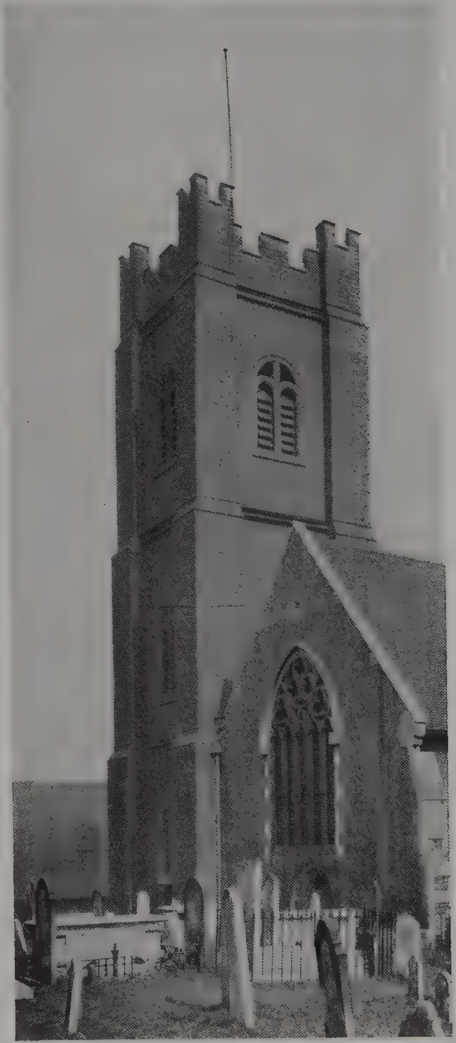
Secular:—

[b](4) ELTHAM PALACE, hall, houses in various tenures, walls, bridge and moat, 550 yards S.S.W. of Eltham parish church. The walls are of ragstone, Reigate stone and brick; the roofs are tiled. The palace consisted of the main buildings standing within a moat of quadrangular form and an outer court, of which only part of the range of buildings on the W. side now remain. Elizabethan plans of both parts of the buildings survive, which form a valuable commentary on the existing remains. The buildings surviving within the moat are the great hall, the lodgings to the E. of it, the retaining wall of the moat with the bases of the buildings erected upon it on the W. face and some underground passages and substructures. The palace was built, probably on the site of an earlier house, by Anthony Bec, Bishop of Durham, *c.* 1296–1311. Parts of the retaining wall of the moat may be of this date, but the buildings themselves have been destroyed; the Elizabethan plan, however, indicates that Bec's building had octagonal towers at the angles and a gatehouse flanked by similar towers on the S. front. The arrangement seems to have been similar to that of the same prelate's castle at Somerton, Lincs. The palace passed into the hands of the Crown in 1311, but there is little evidence of alteration to the buildings before the time of Edward IV, except the re-building or alteration of the chapel, since destroyed, by Henry VI. The Great Hall was re-built by Edward IV, the work being in progress and nearing completion in 1479; the N. Bridge over the moat is of the same period. Much building was done at the palace under Henry VIII and Elizabeth; the former re-built the chapel which stood to the N. of the hall, but has entirely disappeared. Most of the retaining wall of the moat was re-built in brick in the 16th century, as were the ranges of lodgings on the W. front, of which the bases of the various bay windows remain. The surviving building in the outer court is also of the 16th century. The buildings were largely intact at the time of the Parliamentary survey, under the Commonwealth, but since that time have been gradually reduced to their present dimensions.

The Hall is an excellent example of its period and the bridge over the moat is also noteworthy.

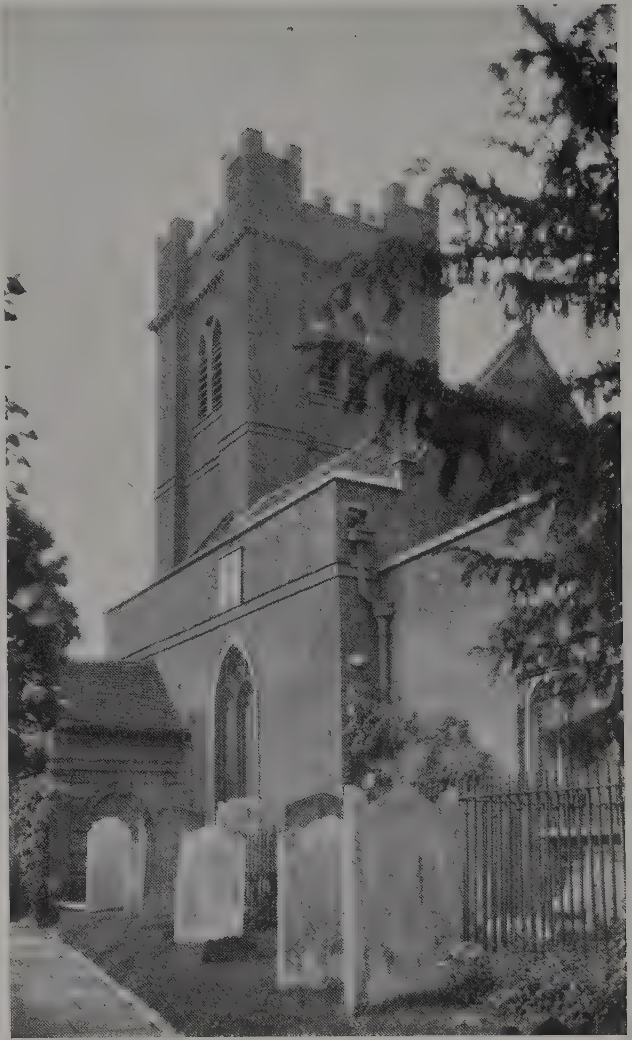
Architectural Description — The *Great Hall* (Plate 174) (101½ ft. by 36 ft.) is of six bays, divided externally by buttresses; the walls are of red brick, faced with stone. The N. wall


ELTHAM PALACE.
SITE PLAN.
MOAT
MOAT
MOAT
HALL
Site of Chapel
BRIDGE
THE COURTYARD
Tilt Yard Gate
COURT ROAD
Section through Moat on West side
SCALE 10 0 50 100 150 OF FEET
REFERENCE
MEDIAEVAL, AND OTHER WORK PREVIOUS TO THE 18TH CENTURY
EARLY 18TH CENTURY
LATE 18TH CENTURY & MODERN.
THE CLOSE DOTTED LINES .... INDICATE APPROXIMATELY THE SITE OF BUILDINGS ENCLOSING THE "GREEN COURT" FROM A PLAN BY JOHN THORPE
SCALE 10 0 50 100 150 200 250 300 OF YARDS



WOOLWICH: (2) ST. NICHOLAS, PLUMSTEAD.

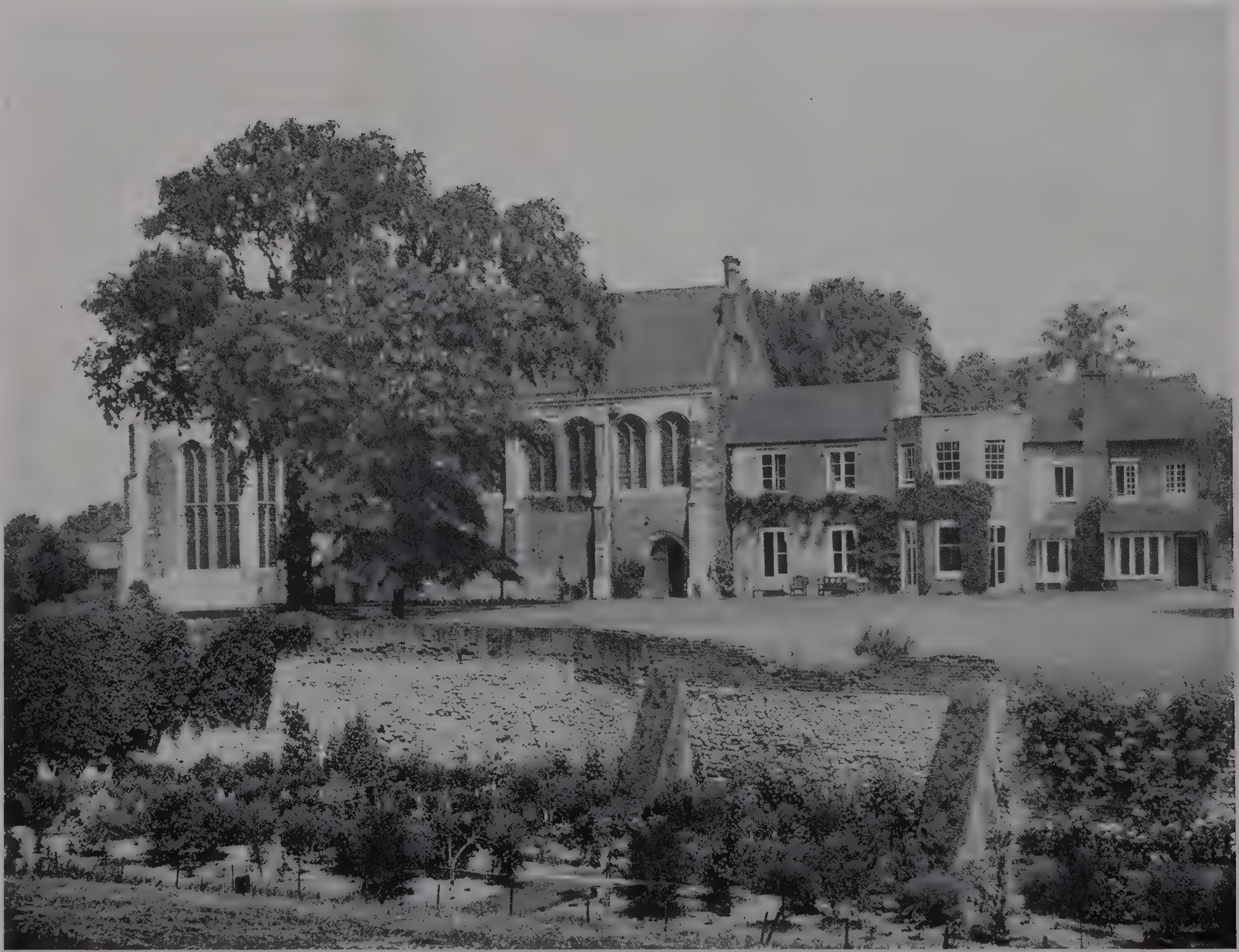
W. Tower, 1664.



GREENWICH: (3) ST. LUKE, CHARLTON,

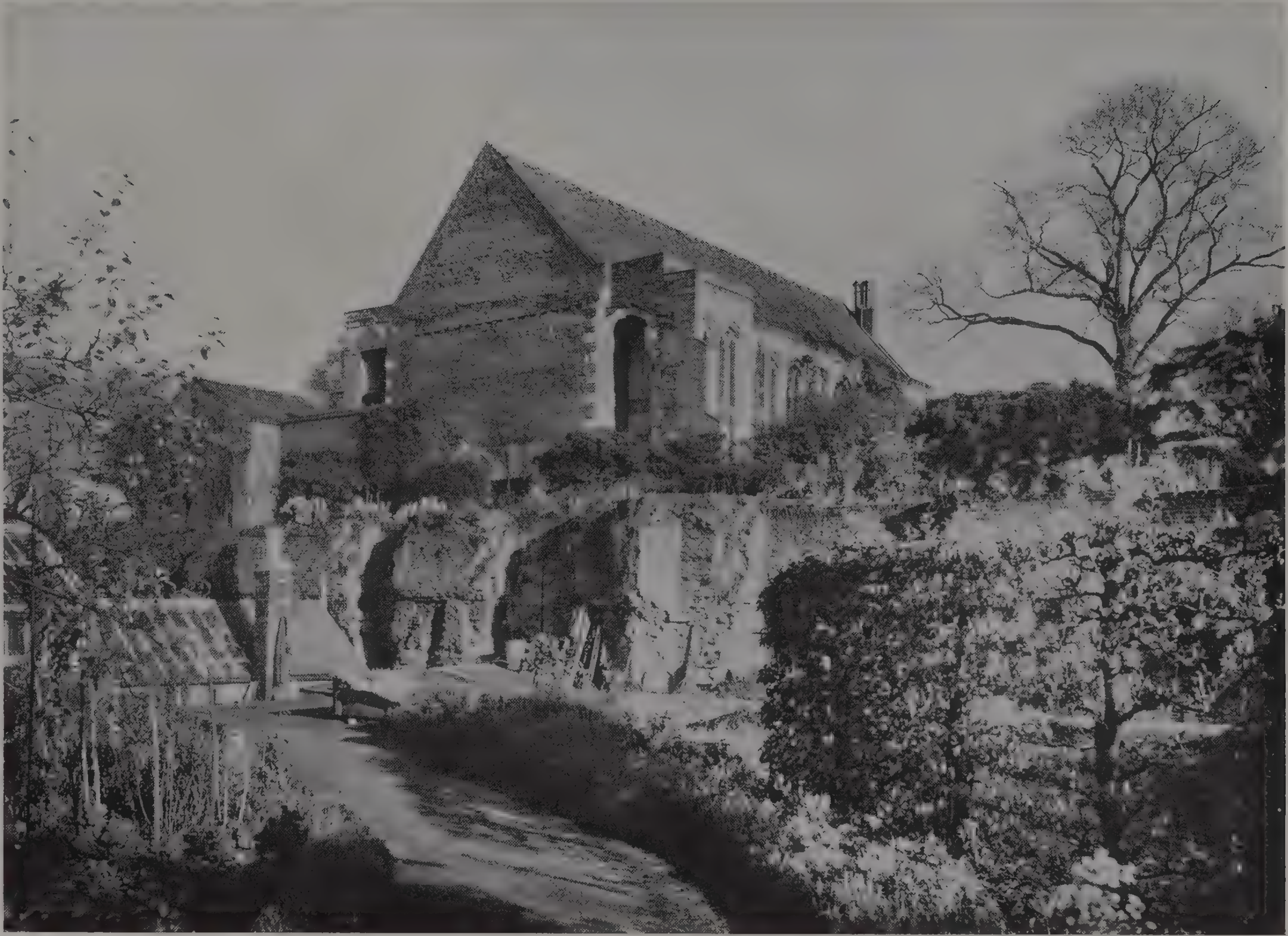
Exterior from S.E., *c.* 1630.

PLATE 174.



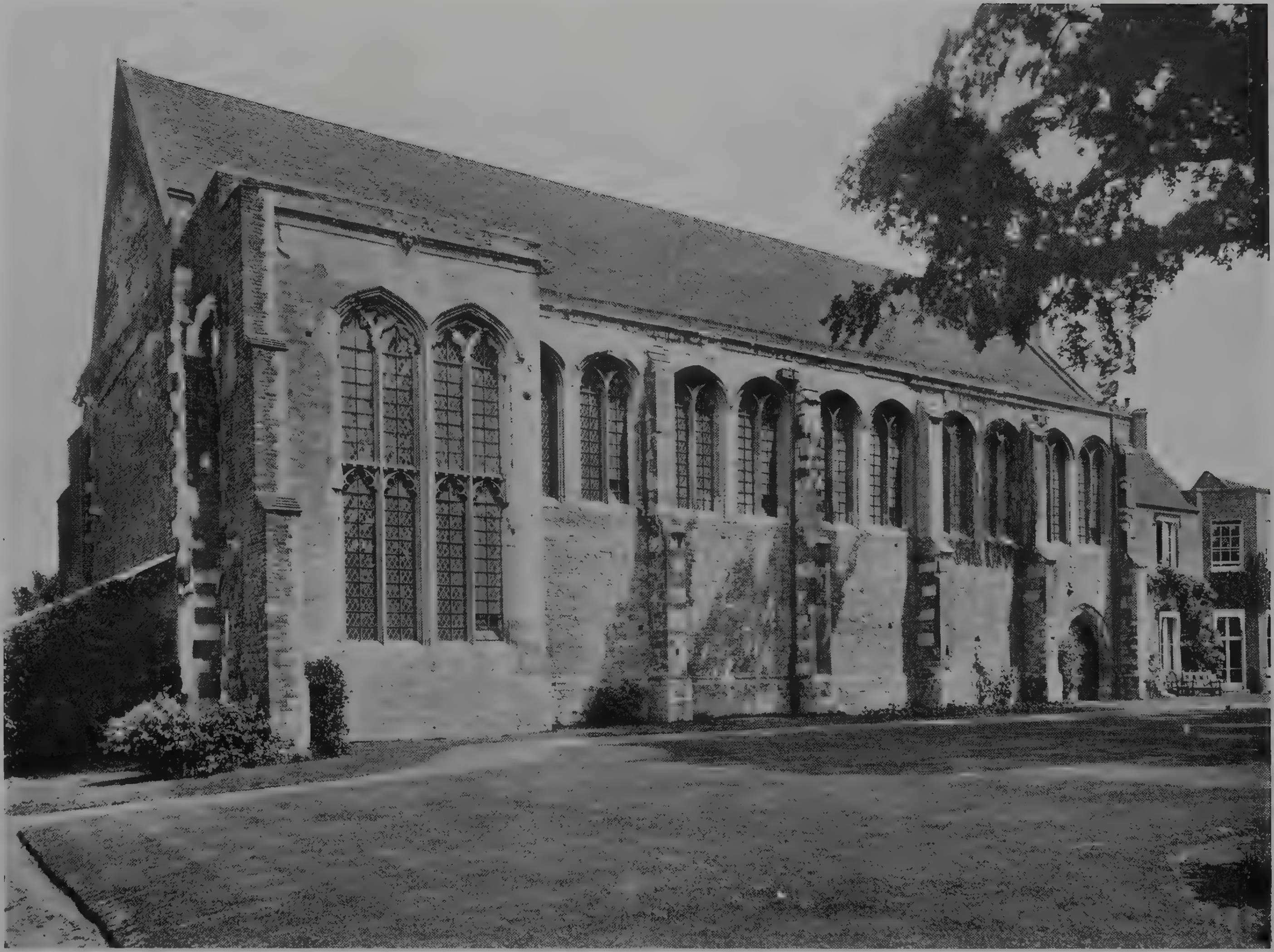
WOOLWICH: (4) ELTHAM PALACE, 15th-century and later.

Great Hall and Moat, from the S.



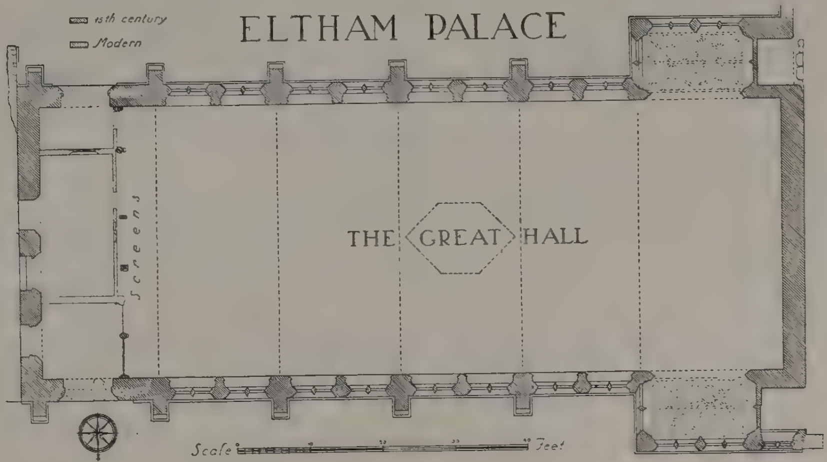
WOOLWICH: (4) ELTHAM PALACE, 15th and 16th-century.

Moat and Great Hall, from the S.W.



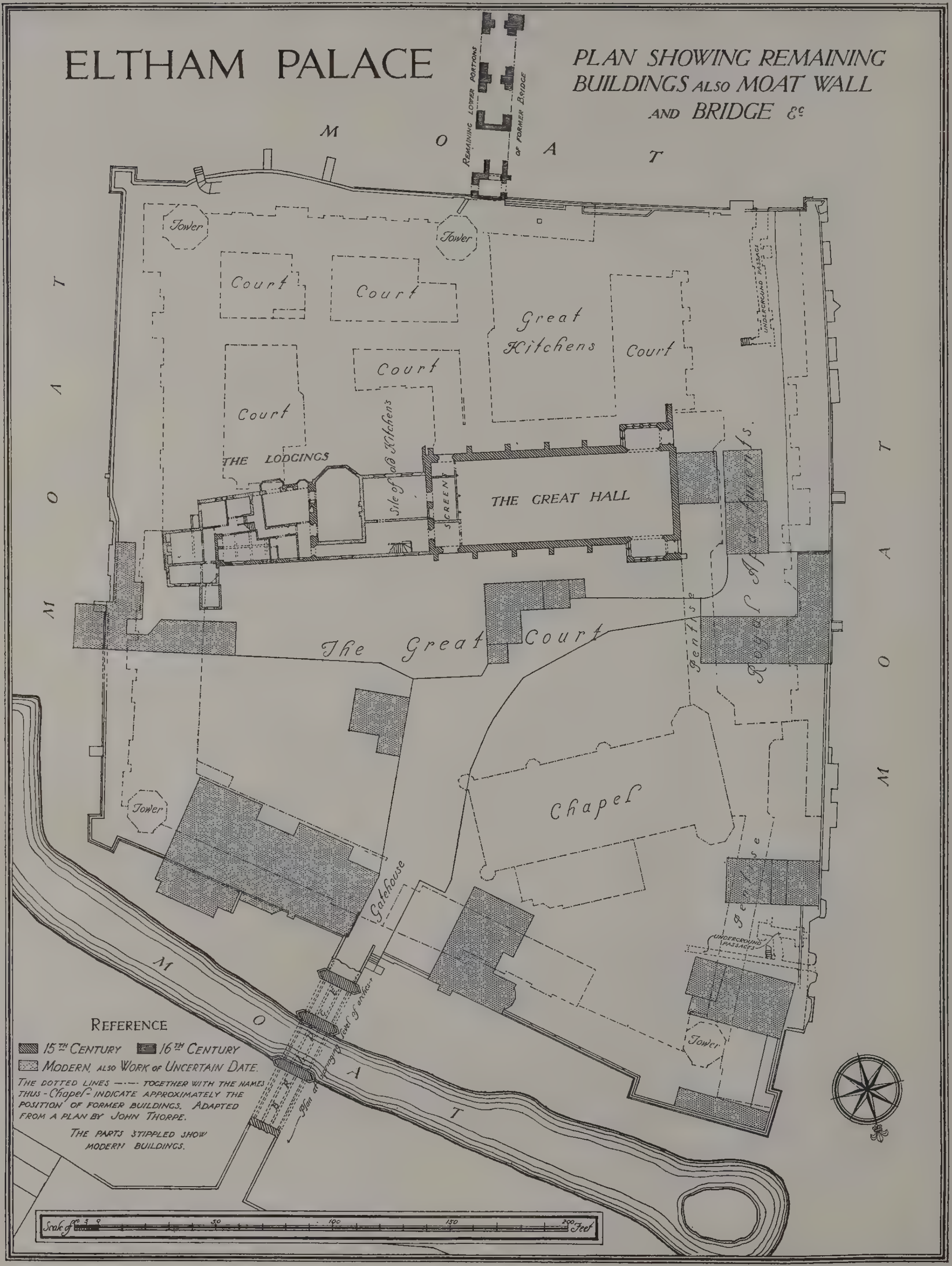
WOOLWICH: (4) ELTHAM PALACE.

The Great Hall, 15th-century. S. Front.



(Plate 178) is faced with Reigate-stone ashlar with a moulded parapet-string carved with grotesque heads at intervals ; each bay except the westernmost has two windows each of two cinquefoiled lights with a quatrefoiled spandrel in a four-centred head with a moulded label ; below the easternmost window is a doorway with moulded and shafted jambs and two-centred arch in a square head with traceried spandrels and a moulded label ; projecting from the westernmost bay is a rectangular ' oriel ' with a pair of windows on the outer face similar to those in the other bays, but carried down below an embattled transom and with cinquefoiled and sub-cusped heads to the lower lights. There is a similar window in the E. return wall ; the blank wall on the W. has blind panelling of similar design to the window, and below it is a doorway with moulded and shafted jambs and four-centred arch ; it opens into a small porch or annexe with an open four-centred arch on the W. side and a window high up in the N. wall, of two four-centred lights in a square head with a moulded label ; the walls of the porch have been much altered and the former arrangement of floors, etc., obscured. The S. side (Plate 176) of the hall is generally similar to the N., but the walls, below the window-sills, are faced with squared ragstone ; the doorway also has no spandrels or square head and the porch to the ' oriel ' has no window ; the opening on the W. side of the ' oriel ' has a second four-centred arch at a much lower level. The W. end of the hall (Plate 175) is a blank wall, the lower part of rubble, and the upper part, with the gable, of brick ; set in the wall, at about 20 ft. from the ground, is a stone corbel. The E. end of the hall has a doorway now covered with plaster ; further S. are two original doorways each with moulded jambs and four-centred arch ; one doorway is now blocked. The roof of the hall (Plate 179) is of hammer-beam type with elaborately moulded main timbers, curved braces below the hammer-beams and collars, the latter forming four-centred arches ; the spandrels of these arches are cusped and the spaces between the main collars, the secondary collars and the ridge are filled with open lights with traceried heads ; the side-posts are continued down below the hammer-beams as pendants and have richly moulded terminations ; between the purlins are curved and cusped wind-braces ; over the third bay from the W. is the hexagonal framing (Plate 188) for the former louvre. The two ' oriels ' open from the hall by lofty and moulded four-centred arches with moulded and shafted responds. Each ' oriel ' has a stone vault of two bays with diagonal, ridge, subsidiary and lierne ribs and carved bosses at the intersections, mostly foliage and much weathered. At the E. end of the hall is the framework of the original oak screen ; it is of five bays and had two doorways ; the close bays have a moulded rail and the main posts and head of the screen are also moulded ; the posts have each an attached shaft with a moulded base.

The *Lodgings* to the E. of the hall consist of four bays on the N. front, of which that immediately adjoining the hall has no ancient features. The other three bays are of late 15th-century date ; the ground floor is ashlar-faced and contains a re-set window of two four-centred lights in a square head ; further W. is a modern window set in an arch incorporating some moulded 15th-century stones ; there are two other windows, both modern. The first floor projects and has exposed timber-framing and a moulded bressumer ; the three gables have moulded barge-boards, two with pierced tracery and one of the same form, but with carved foliage in place of the tracery ; all three have panelled pendants at the apex, with moulded


ELTHAM PALACE
PLAN SHOWING REMAINING BUILDINGS ALSO MOAT WALL AND BRIDGE &c
REMAINING LOWER PORTIONS OF FORMER BRIDGE
MOAT
Tower
Court
Court
Great Kitchens
Court
Court
Court
UNDERGROUND PASSAGE
THE LODGINGS
Site of Old Kitchens
SCREEN
THE GREAT HALL
Royal Apartments
The Great Court
Pentise
Chapel
Gatehouse
Plan at springing level of arches
BRIDGE
UNDERGROUND PASSAGES
REFERENCE
▨ 15TH CENTURY ▤ 16TH CENTURY
▒ MODERN, ALSO WORK OF UNCERTAIN DATE.
THE DOTTED LINES —·— TOGETHER WITH THE NAMES THUS -Chapel- INDICATE APPROXIMATELY THE POSITION OF FORMER BUILDINGS. ADAPTED FROM A PLAN BY JOHN THORPE.
THE PARTS STIPPLED SHOW MODERN BUILDINGS.
Scale of 10 5 0 50 100 150 200 Feet

terminals. Three of the chimney-stacks of this building are partly old. Inside the building two doorways in the main cross-wall are of the 15th century and have stop-moulded jambs and four-centred heads. The western window in the N. wall has a collection of painted glass including seated figure of Queen Elizabeth, square panel with figures of two arquebusiers and a halberdier, German, early 17th-century; two oval panels, (*a*) figure of Christ as the fountain of the water of life and (*b*) St. Mary Magdalene anointing the feet of Christ, Dutch or German, 16th-century; oval panel with a figure of Charity; rectangular panel with figure of St. Anthony and a (?) donor, foreign, 16th-century; various fragments of inscriptions, a helm, etc. The roof of the S.W. part of the building is in three bays with cambered tie-beams and braces forming four-centred arches; the roof on the N. side has cambered tie-beams with collar and struts to the purlins.

The revetment-wall of the moat is partly of stone and partly of brick, the stonework being perhaps partly of earlier date than the brickwork, which dates from the 16th century. The E. face has square projecting bastions added at the angles; the southern 120 ft. of the wall is of small coursed blocks in the lower part and of rubble finished with brick above; level with the S. face of the hall are the remains of the early 16th century embattled brick parapet with an arrow-loop in each merlon; the remainder of the wall has been much altered except the N. end, where it resembles the southernmost portion. The S. face is mainly of rubble, much altered and out of true towards the E. end. The wall for about 32 ft. from the W. angle is of 16th-century brick with black-brick diapering; it has the base of a square projecting bay at the angle and of another bay further E.; between them is the entrance to an underground passage; near the middle of the S. face are the remains of a bridge crossing the moat; they consist of part of the abutment on the palace side and of several piers spaced about 7½ ft. apart; the remains are of stone and brick, and would seem to be of 16th-century date. The W. face at the S. end (Plate 175) is of rubble with added projections in brick with black brick diapering; these projections formed the bases of five bay-windows (including the angle bay), the middle one of these has a diagonal projection in the middle and all are of the 16th century; further N. the rubble wall is supported by two large stone and brick buttresses; the remainder of the wall has been much altered and ruined, but retains portions of the bases of several projecting bays of brick; at the angle is a large projecting bastion of stone at the base and of brick above. The N. face has a stretch of fairly well preserved stone wall towards the W. with brick capping.

The *Bridge* (Plate 177) is of late 15th-century date and of ashlar with a later brick parapet; the four arches are of unequal size, but are all four-centred and have a double hollow-chamfer on the outer face and a horizontal moulded string-course above; the piers are provided on both sides with 'cut-water' projections finished with a tabled capping at the level of the parapet; the three northern arches of the bridge have each two hollow-chamfered ribs supporting the brick soffit; the southernmost arch is now blocked, but formerly consisted of the outer arches only, the space between being bridged by a draw-bridge.

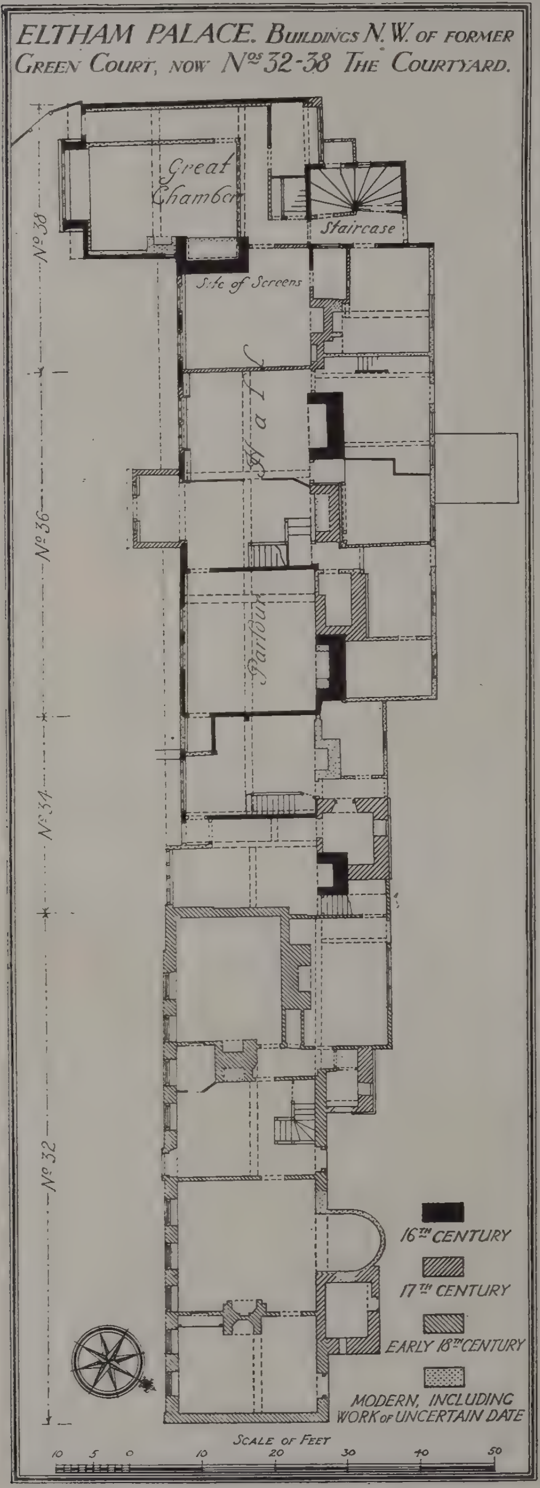
There are at least three underground passages within the moated area and two of these are accessible, their position being shown on the plan. The passage at the S.W. angle has a pointed roof of brick and terminates on the N. in a stone doorway with chamfered jambs and two-centred head. The passage near the N.W. angle has a similar roof; to the S. of it is another passage joining two small chambers, but here the work has been much altered.

The *Moat* surrounds the site, but is now dry except for the N. arm.

The remains of the *Conduit Head*, for supplying the palace with water, stand on the E. side of the Southend Road, 1,050 yards E.S.E. of the parish church. The structure is of brick, much ruined, and dates from the 16th or 17th century; it consists of a small chamber with a pointed barrel-vault and an opening in the S.E. wall with a segmental arch. Projecting towards the N.E. is a short length of tunnel with a two-centred arch opening into it.

The *Green Court* of the palace adjoined the moat on the N.E. side; it had ranges of buildings on the N.W., N.E. and S.E. sides, being entered by a gate-house in the middle of the N.E. range. The only surviving building is the greater part of the N.W. range which, according to the late 16th-century plan by John Thorpe, then included the Lord Chancellor's Lodging (Plate 180) with his buttery, the spicery and the pastry; it now forms the houses Nos. 32, 34 and 36 Courtyard. The building is of two storeys, partly with an attic; the walls are generally timber-framed and weather-boarded and the roofs are tiled. It was built, probably, early in the 16th century, but has been much altered, particularly in the 18th century, and partly re-built.

The S.W. part of the building, Nos. 36 and 34 (Plate 3), has a weather-boarded S.E. front with a projecting gabled wing at the end; this wing has a square bay-window standing on a brick plinth with three chamfered offsets and finished with a low 17th-century pediment. The rest of the front has a projecting upper storey, broken by a small gabled projection, now a porch, but probably retaining the structure of the 'oriel' of the original Hall,



shown on Thorpe's plan. At the junction of the main building and the wing is a chimney-stack with original moulded bases. The windows, generally, have solid frames, mullions and transoms and are probably of late 17th-century date. The front of No. 32 (Plate 3) appears to have been reconstructed early in the 18th century; the windows have double-hung sashes with thick bars; the doorway has an architrave, carved scrolls and a pediment.

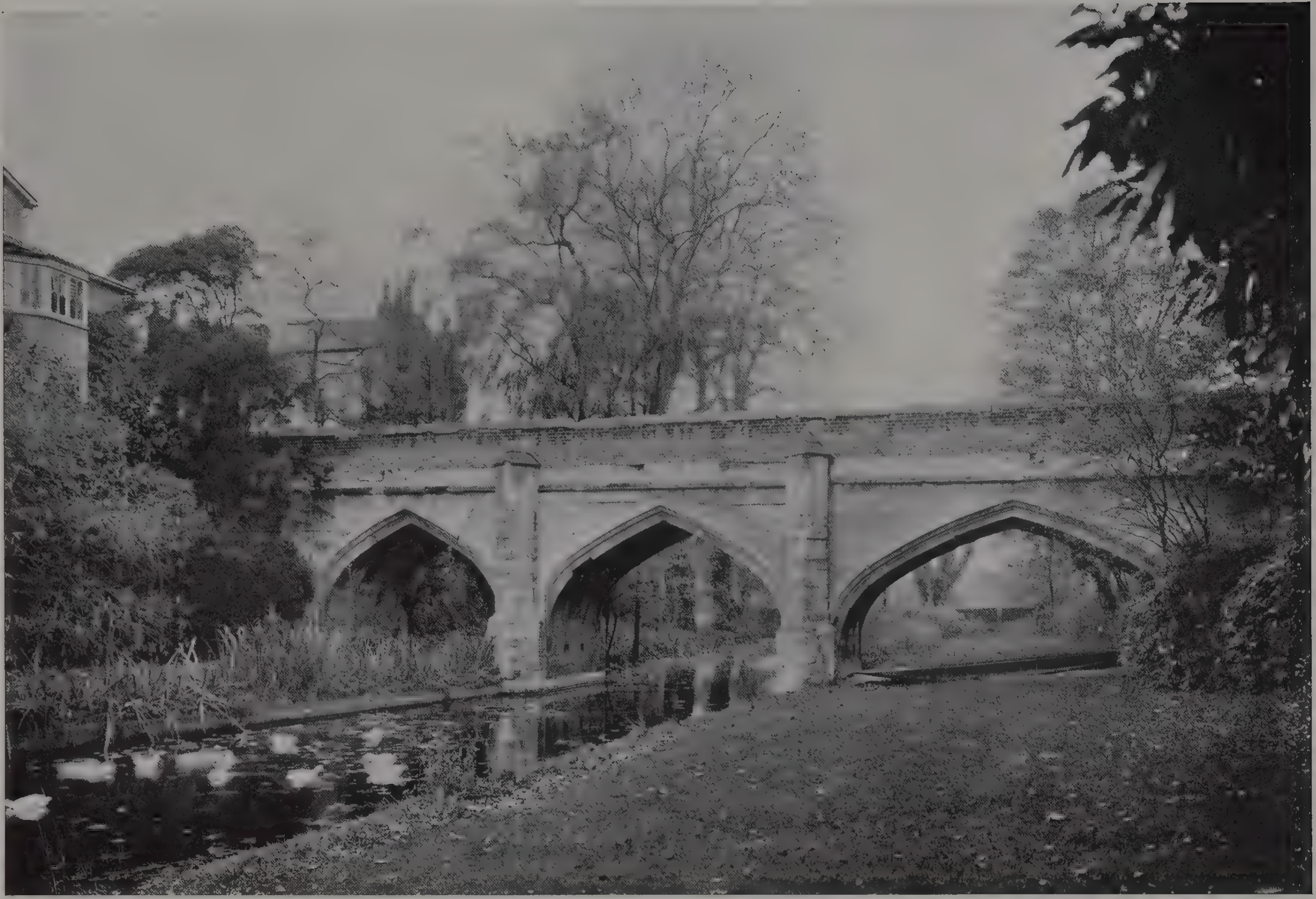
The back or N.W. elevation has been partly covered by later additions. The old portions are weather-boarded and have some late 17th-century windows with solid frames. At the back of Nos. 32 and 34 are three tower-shaped projections of stone or rubble; adjoining one of these on the S.W. is a half-round projection.

Inside the building, No. 36, now two houses, contains exposed ceiling-beams, some re-fixed linen-fold-panelling and some of 17th-century date. In a passage is an original doorway with hollow-chamfered oak jambs and four-centred arch in a square head. On the first floor is a similar doorway with a battened door. The newel-staircase has a round newel and thick treads and risers. Some of the timber-framing is exposed. In No. 34 are some exposed ceiling-beams and the two fireplaces at the back are probably original. The fittings of No. 32 are, probably, of early 18th-century date and include a staircase with straight strings and turned balusters, some panelling with dado-rail, two panelled doors and some simple surrounds to the fireplaces.

The *Tilt-yard Gate* (Plate 8). E. of the Green Court, is of red brick and of early 16th-century date. It has double chamfered jambs and four-centred arch and is finished with a splayed coping of brick stepped up in the middle.

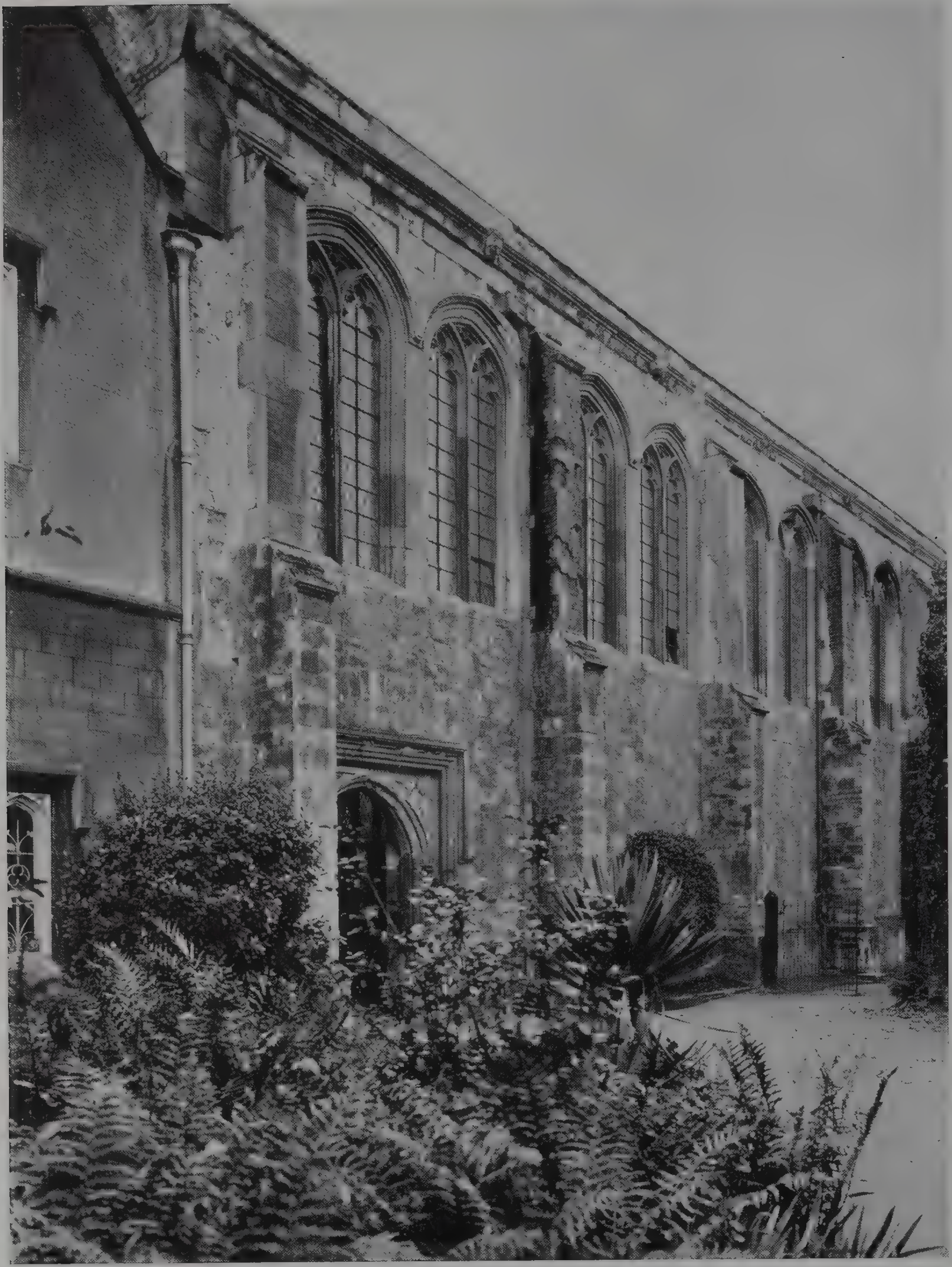
Condition—Good.

[b](5) WELLHALL, outbuilding, bridge and moat, 700 yards N. of Eltham Church. The *Outbuilding*, on the N. side of the moat, is of two storeys; the walls are of red brick and the roofs are tiled. It was built in 1568, the date on a tablet on the N. side; the W. part was altered early in the 18th century and later, to form a dwelling, and the E. part has been completely altered for farm purposes. The N. elevation (Plate 3) has some blue-brick diapering and a range of four-centred relieving arches, four of which have been cut into or destroyed by later openings; below the easternmost arch is an original window of seven lights with brick mullions and a square head; it is now blocked. In the adjoining bay is part of a similar window Towards the E. end of the first floor are three unglazed windows with heavy wooden bars set diagonally; the easternmost window is similar in form to the blocked window below, the others

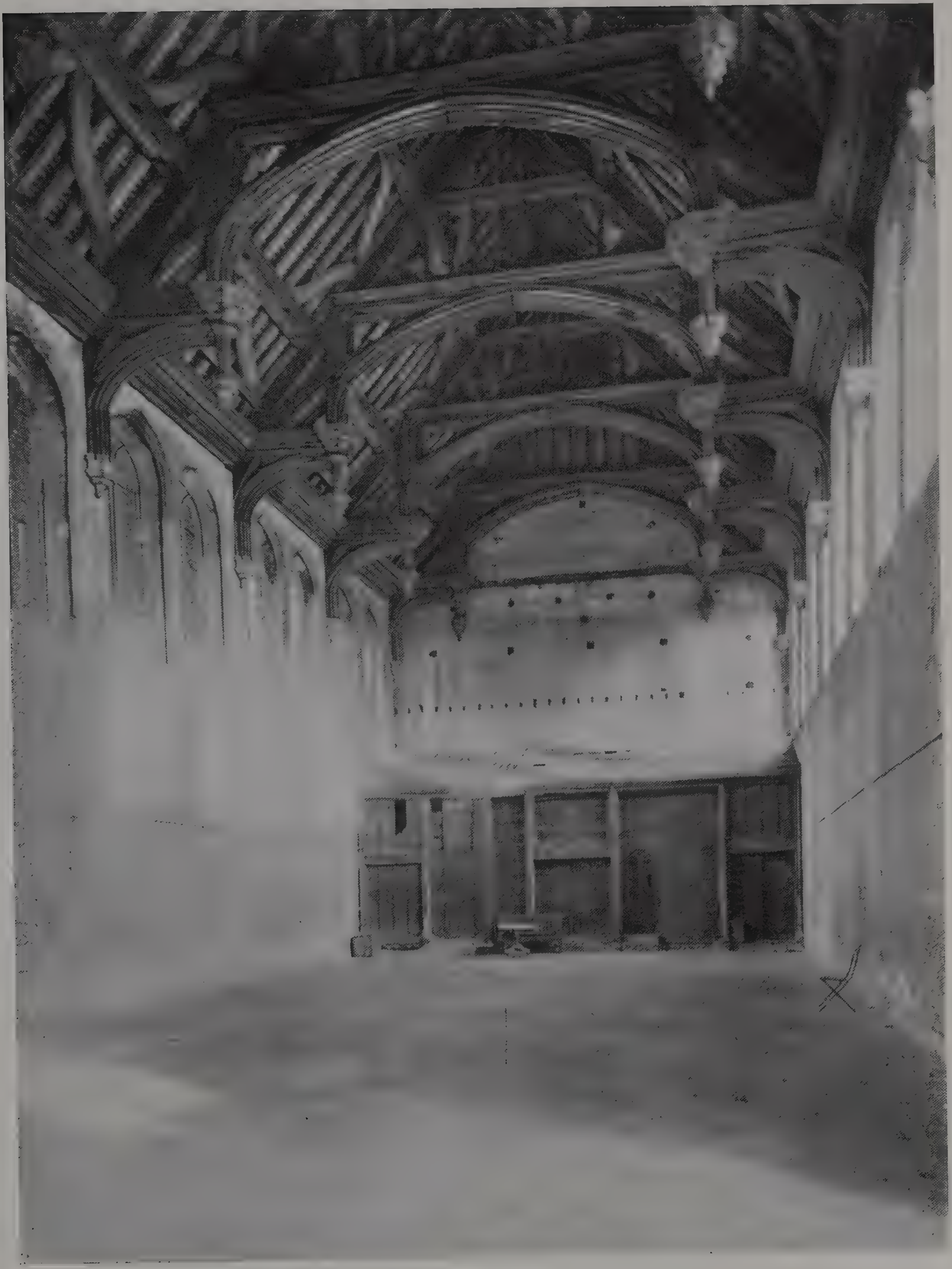


WOOLWICH: (4) ELTHAM PALACE.

Bridge over Moat, late 15th-century; parapet later.

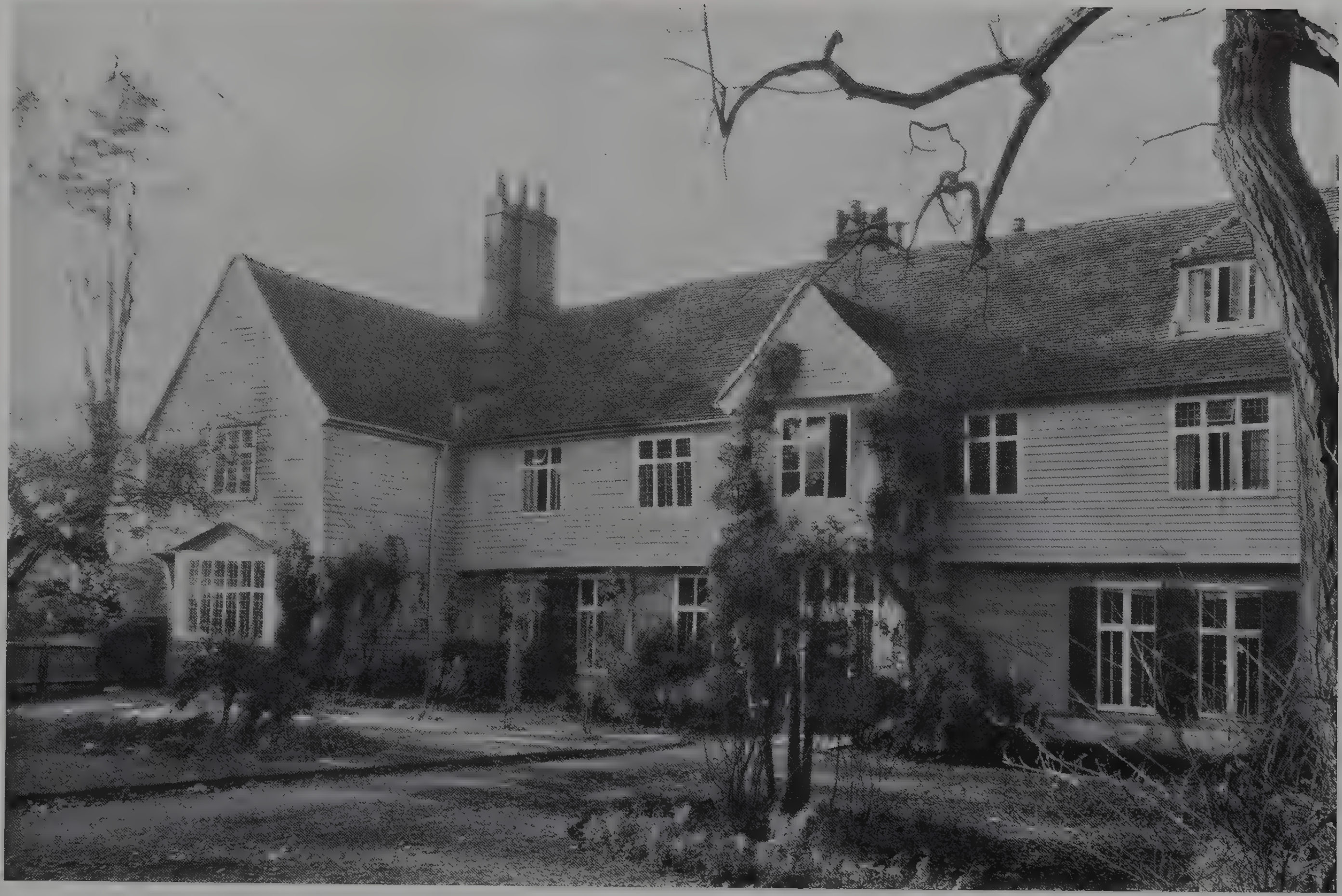


WOOLWICH: (4) ELTHAM PALACE.
The Great Hall, late 15th-century. N. Front.



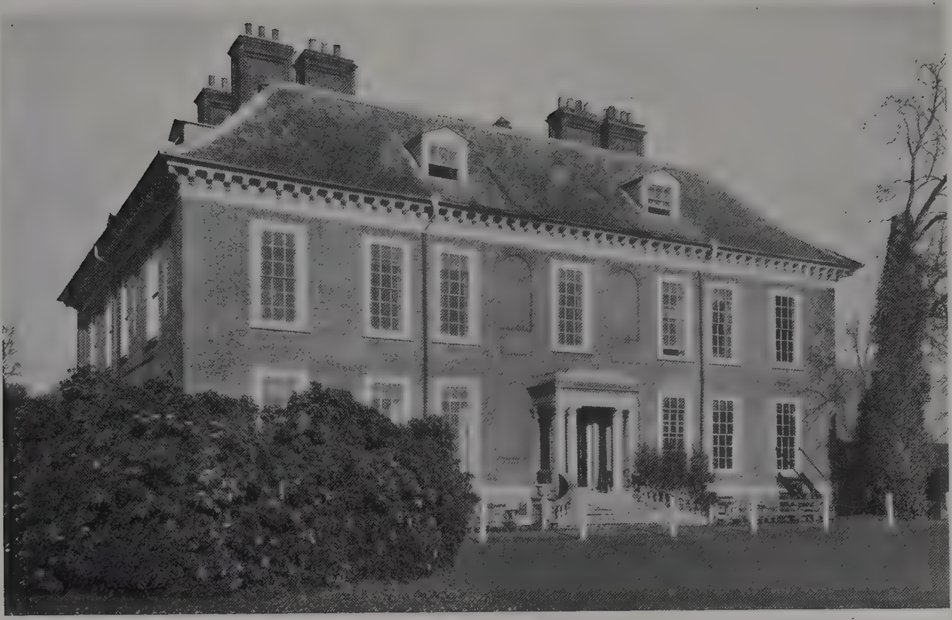
WOOLWICH: (4) ELTHAM PALACE.

The Great Hall, late 15th-century. Interior looking E.

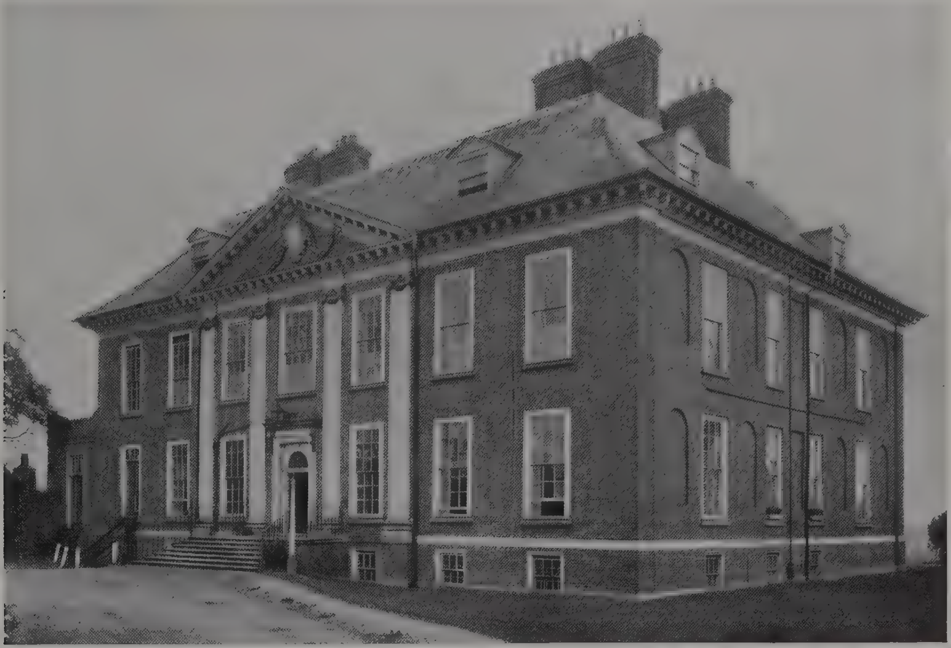


WOOLWICH: (4) ELTHAM PALACE.

The Lord Chancellor's Lodging, probably early 16th-century. S.E. Front.

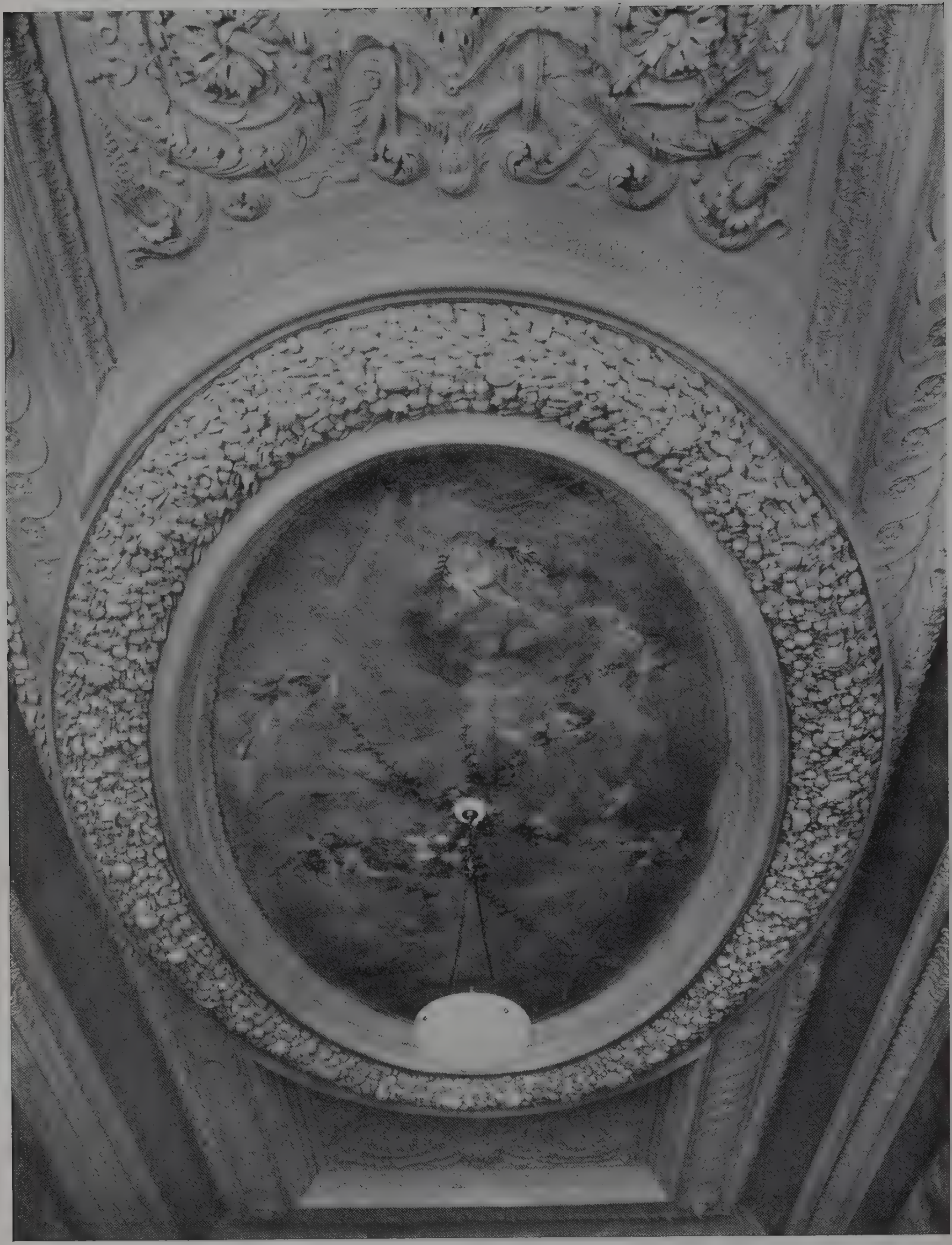


S. Front.



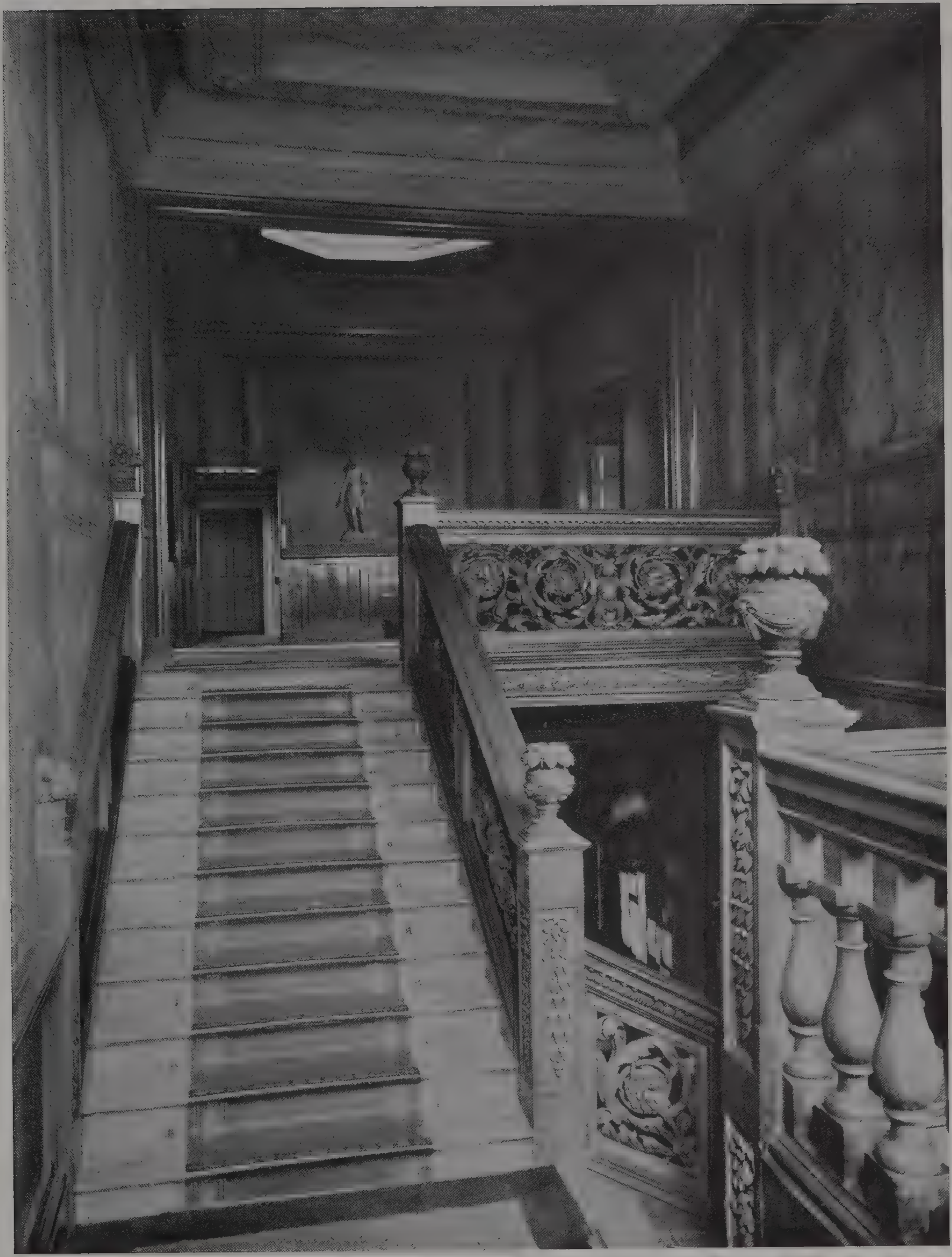
N. Front.

WOOLWICH: (6) ELTHAM LODGE, 1663–5.



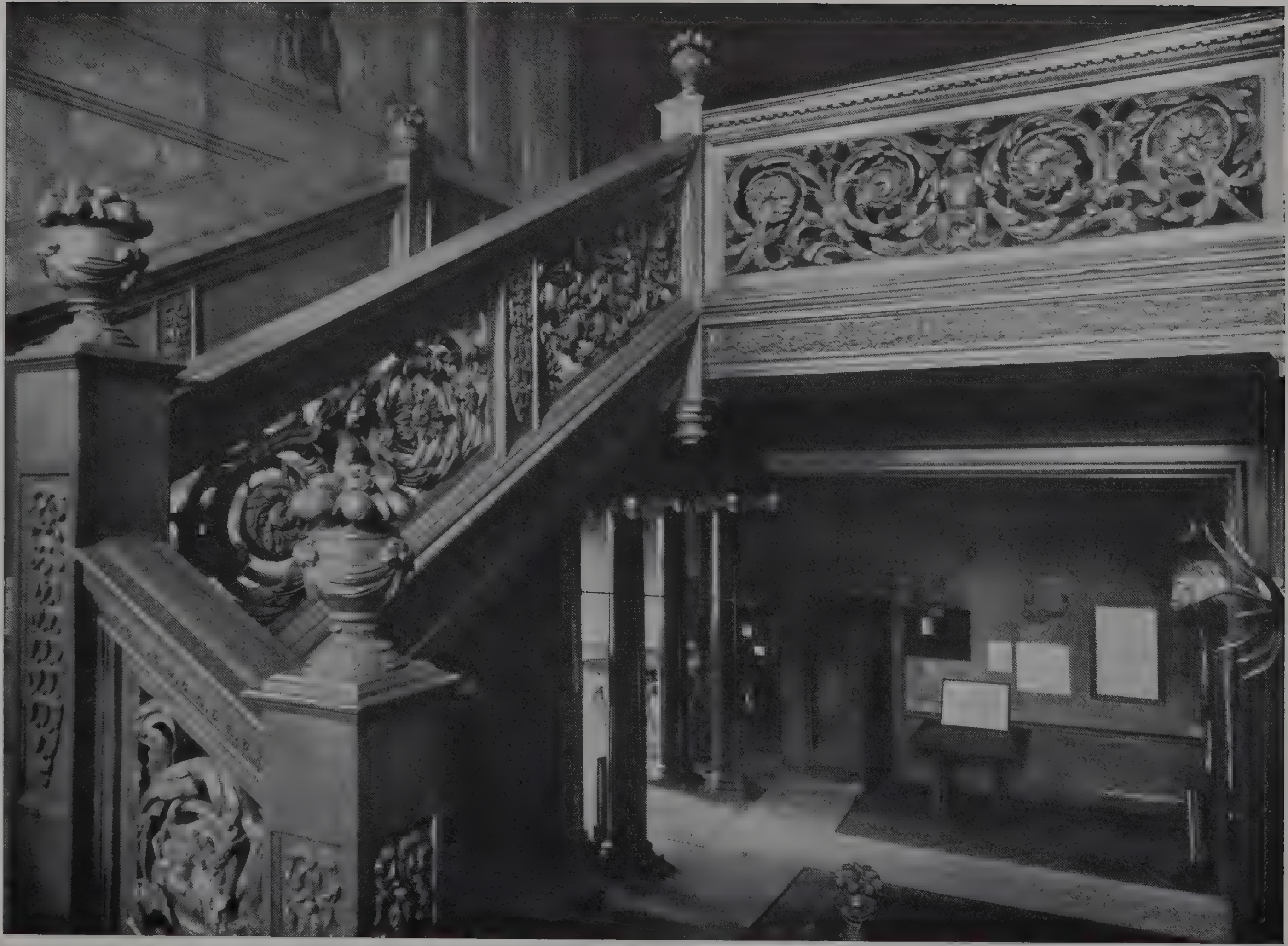
WOOLWICH: (6) ELTHAM LODGE, 1663–5.

Ceiling of Great Staircase.



WOOLWICH: (6) ELTHAM LODGE, 1663–5.
The Great Staircase, upper flight.

PLATE 184.



WOOLWICH: (6) ELTHAM LODGE, 1663–5.

The Great Staircase.

are higher and one has a transom. Near the middle of the elevation is a stone panel with the date 1568 and a cartouche-of-arms, probably of Tatershall (from whom the property came to the Ropers), *a cheveron between three tigers with mirrors.* The S. elevation (Plate 3) is of similar character to the N. and has a range of four-centred arches flush with the wall-face. The windows of the W. part were altered during the 17th century and the three lower ones retain their moulded frames, mullions and transom; the projecting chimney-stack is original with a later shaft set diagonally. Further E. are two re-set windows with diamond-shaped mullions, and near the E. end are two original windows with brick mullions and now blocked. The E. and W. ends are gabled with a moulded coping and square pinnacles at the base of the gables resting on corbelling; those at the E. end are moulded and panelled, the S.E. pinnacle having a simple design in the panels and, below, on one side, the initials W.R (?) presumably for William Roper, the son-in-law of Sir Thomas More; there is a panelled hexagonal pinnacle at the apex of this gable. In the wall below, at the ground-floor level, is an original window of seven lights with a square head under a four-centred arch; the mullions are of brick and the lights are now blocked. Projecting from the W. wall (Plate 3) of the building is an original chimney-stack with offsets and two square shafts, set diagonally at the top; S. of the stack, at the first-floor level, is a recess with a four-centred head enclosing a loop-light and two small openings light the roof-space or attic.

Inside the building, the only ancient features are some heavy chamfered ceiling-beams and part of the roof, which has some queen-post trusses and wind-braces.

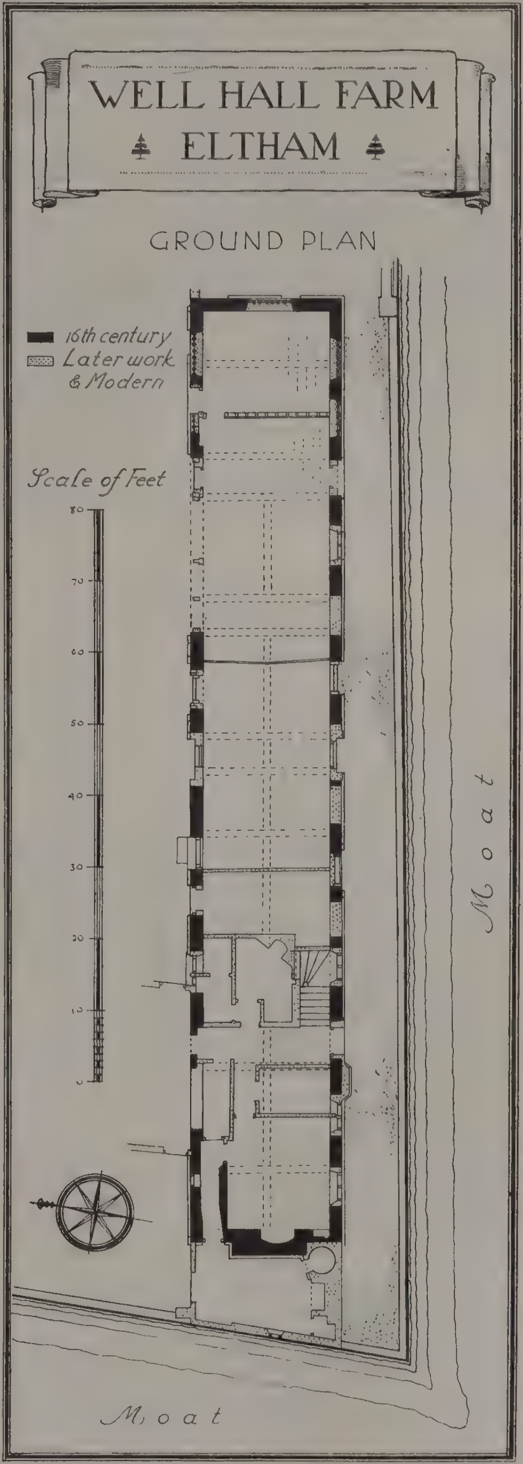
The *Bridge*, over the E. arm of the moat, is of stone and of two spans with four-centred arches, chamfered at the angles; above the arches runs a splayed string-course. The bridge is of 16th-century date, but the brick parapets are a later re-building.

The *Moat* encloses a rectangular island about 150 ft. by 120 ft. now vacant of buildings. The banks are revetted in brick and there is an arm projecting N. from the N.W. angle.

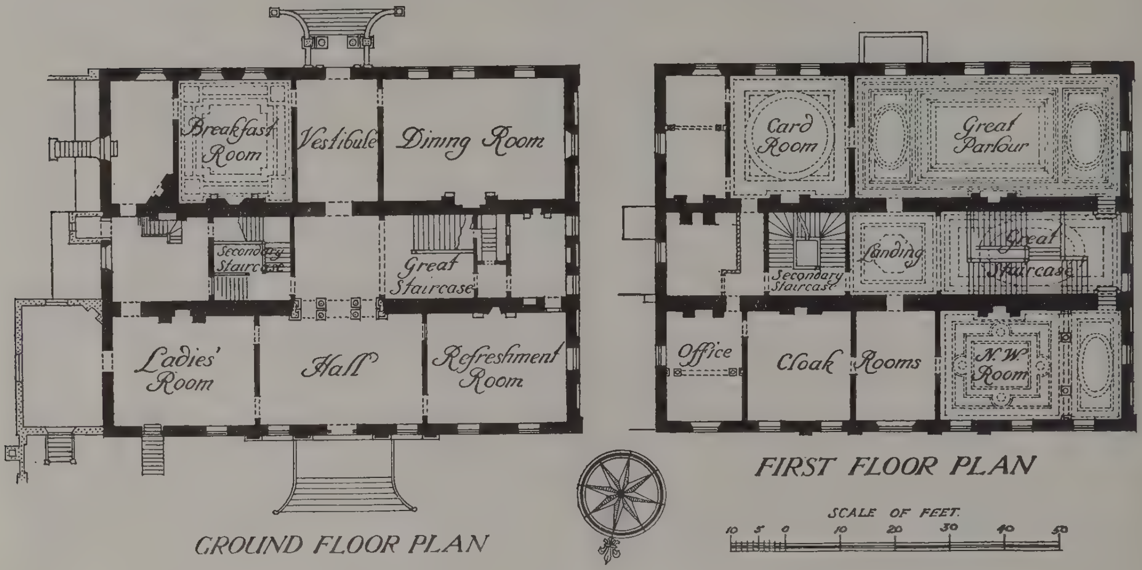
To the S.E. of the moat is a length of 16th-century walling of brick containing a blocked mullioned window.

Condition—Poor.

[b](6) Eltham Lodge, house, nearly ½ mile S.S.E. of Eltham Church, is of two storeys with basement and attics. The walls are of brick with some stone dressings; the roofs are covered with slates and lead. It was built for Sir John Shaw, between the years 1663 and 1665, by Hugh May, paymaster of the King's works. About 1752 some decorative



ELTHAM LODGE.



GROUND FLOOR PLAN

FIRST FLOOR PLAN

additions were made to various rooms and there are a few modern alterations.

The house is a handsome and complete example of its period and retains many of its original fittings, including a handsome carved staircase.

The *North Front* (Plate 181) is of red brick in Flemish bond with a stone band at the ground-floor level and a modillioned eaves-cornice of wood. The middle bay of the front has four Ionic pilasters of stone supporting a pediment enclosing a stone cartouche with swags, superimposed over a round opening. Between the pilasters and in the side bays are square-headed windows with flush frames and double-hung sashes; the basement-windows have plastered architraves set flush with the wall-face. The central entrance-doorway has a round keyed arch, perhaps of later date, set in the square-headed opening, which has a frieze and cornice supported on console-brackets; it is approached by a broad flight of steps. The *South Front* (Plate 181) is similar in general treatment to the N., but has no pilasters or pediment. The central doorway has a projecting 18th-century porch and is flanked by two shallow round-headed recesses; in the storey above are two similar recesses. The *East* and *West Elevations* are uniform and generally similar to the S. front. Each front has a brick pilaster at each end, and between and flanking the windows on both floors are shallow recesses, all with round heads except the middle pair, which are square-headed. The E. elevation is partly covered by an 18th-century addition. The chimney-stacks are built in pairs and have recessed sides and moulded cappings.

Interior—The Entrance Hall, with the rooms on either side of it, and the vestibule and dining-room have mid 18th-century woodwork, etc., and this is also the date of the modelled plaster ceiling of the hall. The Breakfast-room, E. of the inner vestibule, has a panelled dado and a moulded cornice; the plaster ceiling (Plate 187) has a large panel with recessed angles, enriched mouldings and modelled fruit, flowers, etc.; the four angles have each a square panel filled with naturalistic foliage; the rest of the ceiling is occupied by four long panels enclosed by modelled plaster-work. The small room E. of the Breakfast-room has panelled walls with dado-rail and cornice; the fireplace has a bolection-moulded surround and a panelled overmantel with a landscape-painting on canvas. The small room E. of the secondary staircase is lined with re-fixed early 17th-century panelling with a narrow cornice; the fireplace (Plate 11) is flanked by pilasters with jewel-ornament and supporting an ovolo-moulded shelf; the overmantel is of two bays divided and flanked by enriched pilasters on pedestals; the bays have L-shaped panels surrounding a raised central panel with enrichment; the doorway to the adjoining staircase has a round head, with plain key-block and springing from panelled pilasters. In the basement is a doorway with early 17th-century wooden linings and a round arch, springing from moulded corbels and having a fluted key-block with pendant; the door is of two leaves each with four raised panels; three other doorways have architraves of the same period. On the first floor the rooms on the N. side were re-fitted and decorated about the middle of the 18th century. The large N.W. room was formerly two rooms, and each part retains its original ceiling (Plate 185). The larger ceiling has an enriched entablature with an eagle and two palm-branches on the W. side; in the middle is a square panel with a wide floral band continued round a circular panel in the middle of each side; the L-shaped panels in the angles are filled with scrolled acanthus-ornament. The smaller ceiling has a coved cornice round the walls and an oval band of flowers in the middle; the spandrels are filled with scrolled acanthus-ornament. The Great Parlour, on the S. side, is lined with original panelling with dado and enriched entablature; the architraves of the doors and windows are also enriched; the fireplace has a bolection-moulded surround of brown veined marble; the overmantel has a large panel with enriched mouldings and surmounted by a wreath with the names J. and D.(?) Shaw and two carved swags; in the panel is a classical landscape painted on canvas. The elaborate plaster ceiling (Plate 186) has a square recessed central panel with a modillioned cornice and a broad band of scrolled acanthus-foliage; the subsidiary panels of the ceiling have each an elliptical band with floral ornament; the spaces at the ends have cherubs, cartouches and scrolled acanthus-ornament. On the walls were six panels of Flemish tapestry, of late 17th-century date, now at the Victoria and Albert Museum, South Kensington; they represent the story of Theodosius and the apple. The room E. of the great parlour has an original ceiling with a coved cornice and a round central panel with a band of flowers and foliage. The Great Staircase (Plates 183–4) is of the square well-type with a short flight leading from the second landing to a gallery on the W. side; this gallery has square carved and panelled posts and heavy turned balusters; two of the posts are surmounted by a vase and a basket of flowers respectively; the staircase itself has newels similar to the posts above described, with vases on the free newels and baskets on the posts against the walls; the strings have entablature-mouldings with a pulvinated frieze of bay-leaves; the space between the strings and enriched handrails is divided into panels by panelled and carved uprights, the panels being filled with pierced acanthus-scrolls, including some with *amorini*. The dado corresponds to the stair-rail, but has plain panels except the panels under the gallery, which have acanthus-scrolls. The external W. wall is panelled with moulded dado-rail and window-boards. The ceiling of the staircase (Plate 182) has a coved cornice terminating in a band of guilloche and foliage-ornament; within it is an oval band of fruit and flowers with scrolled foliage in the spandrels; in the oval panel is a modern painting. The walls of the staircase, hall and other rooms are lined with elaborate architectural, pictorial and other decoration on wall-paper, ascribed to the middle of the 18th century. Between the staircase and the central landing the former partition has been cut away to form a wide opening. The ceiling of the landing is coved at the sides with a band of leaves, etc., surrounding an octagonal lantern; the lantern has a moulded architrave and a balustrade with large turned balusters. The secondary staircase (Plate 27), on the E. side of the central landing, has moulded strings and handrails, heavy turned balusters and square newels with ball-terminals.

East of the house and on the N. side is an original wall enclosing a large yard and two gate-piers with pineapple terminals. East of the yard is an outbuilding, now converted into a cottage; it is of one storey, the windows have flat heads and the chimney-stack is panelled.

Condition—Good.

MONUMENTS (7–23).

The following monuments, unless otherwise described, are of late 17th or early 18th-century date and of two storeys; the walls are of brick and the roofs are tiled.

Condition—Good or fairly good, unless noted.

ELTHAM.

[b](7) *Langerton House*, on the W. side of Courtyard, 100 yards E. of No. 32 Courtyard (4), is of two storeys with attics. The E. front is symmetrically designed and has a brick band between the storeys and a wooden eaves-cornice; the doorway has Doric pilasters supporting an entablature, of which the cornice is missing; the windows have flat arches and there are three dormers in the roof.

The boundary-walls, next the road and to the N. and S. of the house, include considerable portions of 16th-century brickwork.

[b](8) *Range* of houses (Plate 1), Nos. 29, 31 and 33, on the E. side of Courtyard, 150 yards S. of the church, has a brick band between the storeys and a wooden eaves-cornice. Inside the building, the front room of No. 33 has a half-round recess with a round moulded and enriched head, moulded imposts and carved spandrels.

[b](9) *Houses* (Plate 1), Nos. 80, 82 and 84, on the S. side of High Street, at the E. angle of Courtyard, are of two storeys with attics; the walls are timber-framed and weather-boarded and partly re-fronted in brick. Inside No. 82 is an original moulded beam, and both this house and No. 84 have a newel-staircase.

^{b}(10) *The Greyhound Inn* (Plate 1), adjoining (9) on the E., was re-built *c.* 1720, but contains two mid 16th-century stone fireplaces (Plate 12) with stop-moulded jambs and depressed arch in a square head, with carved shields and foliage in the spandrels. In a room on the first floor is some early 17th-century panelling, re-fixed.

^{b}(11) *Cliefden House*, on N. side of High Street, 150 yards E. of the church, was built, probably, *c.* 1720, but contains an early 17th-century staircase, enclosed by walls, but having moulded 'grip' hand-rails and square newels (Plate 26) enriched with geometrical designs and with square moulded terminals; the enriched splat-balusters against the walls have all been removed except two. On the first floor is a 16th-century panelled door with strap-hinges. The opening at the foot of the upper flight of the stairs is of early 17th-century date, with a round arch and key-block with a pierced pendant. On the second floor is a late 16th-century moulded door-frame of oak.

The stables (Plate 6), N. of the house, were built *c.* 1720, but incorporate an early 17th-century chimney-stack with two shafts set diagonally.

^{b}(12) *Eltham House* and garden-house, 20 yards E. of (11), was partly re-fitted and re-decorated about the middle of the 18th century. The S. front (Plate 2) has square-headed window-openings and a modillioned eaves-cornice, with a modern blocking-course above. The doorway is flanked by Ionic columns, supporting an entablature and pediment. The back elevation (Plate 2) is generally similar to the front, but the upper part of the wall has been re-built; the doorway has a flat hood (Plate 10) resting on carved brackets; an oval window, lighting the stairs, has a scrolled iron grille on the inside. Inside the building, some of the rooms retain their original panelling and two fireplaces have marble surrounds. The staircase (Plate 24) has straight moulded strings, twisted balusters and square newels; the walls have original panelling and cornice.

The *Garden-house* (Plate 2), N. of the house, is of 18th-century date and of one storey; the walls are of red brick. The building is long and narrow and has two large windows on either side of a central feature, the bays being divided and flanked by plain pilasters. The central feature (Plate 2) is carried up above the rest of the building and is flanked by Corinthian pilasters supporting enriched entablatures and a pediment; between the pilasters is a round-headed doorway, with impost-mouldings and a carved key-stone; above it is a semi-circular, round-headed niche with an impost-moulding carried round it.

^{b}(13) *Houses* and shops, Nos. 31 and 33, 70 yards E. of (12), are partly of weather-boarded timber-framing. The front has been much altered. The building was demolished in 1929.

^{b}(14) *Philpot Almshouses*, range of six tenements, 120 yards E. of (13), were founded by will of Thomas Philpot, 1680, and built, according to a tablet on the front of the building, in 1694. The S. front (Plate 1) has a brick band between the storeys, raised over the doorways; the windows, of three lights, have solid frames and mullions and lead glazing; the doorways have heavy frames and flat moulded hoods; the doors are of moulded battens. Inside the building, some staircases retain their original splat-balusters.

^{b}(15) *Cottage*, two tenements, standing back from the road, 50 yards N.E. of (13), is of L-shaped plan, timber-framed and weather-boarded.

^{b}(16) *House*, No. 130, on the S. side of High Street, 420 yards E. of the church, is of L-shaped plan with a late 18th-century extension to the S. wing. The N. front is symmetrical and has a brick band between the storeys and three flat-topped dormer-windows in the roof. The windows are square-headed, and the central doorway is flanked by fluted pilasters with scrolled brackets and a shell-hood. The back has a wooden eaves-cornice. Inside the building is some original panelling and a room on the ground floor has a coved cornice. Several fireplaces have original moulded surrounds. The staircase has straight moulded strings, turned balusters and square newels.

^{b}(17) *Range of Cottages* (demolished in 1929), Nos. 136, 138 and 140, 20 yards E. of (16) and at the corner of Pound Place.

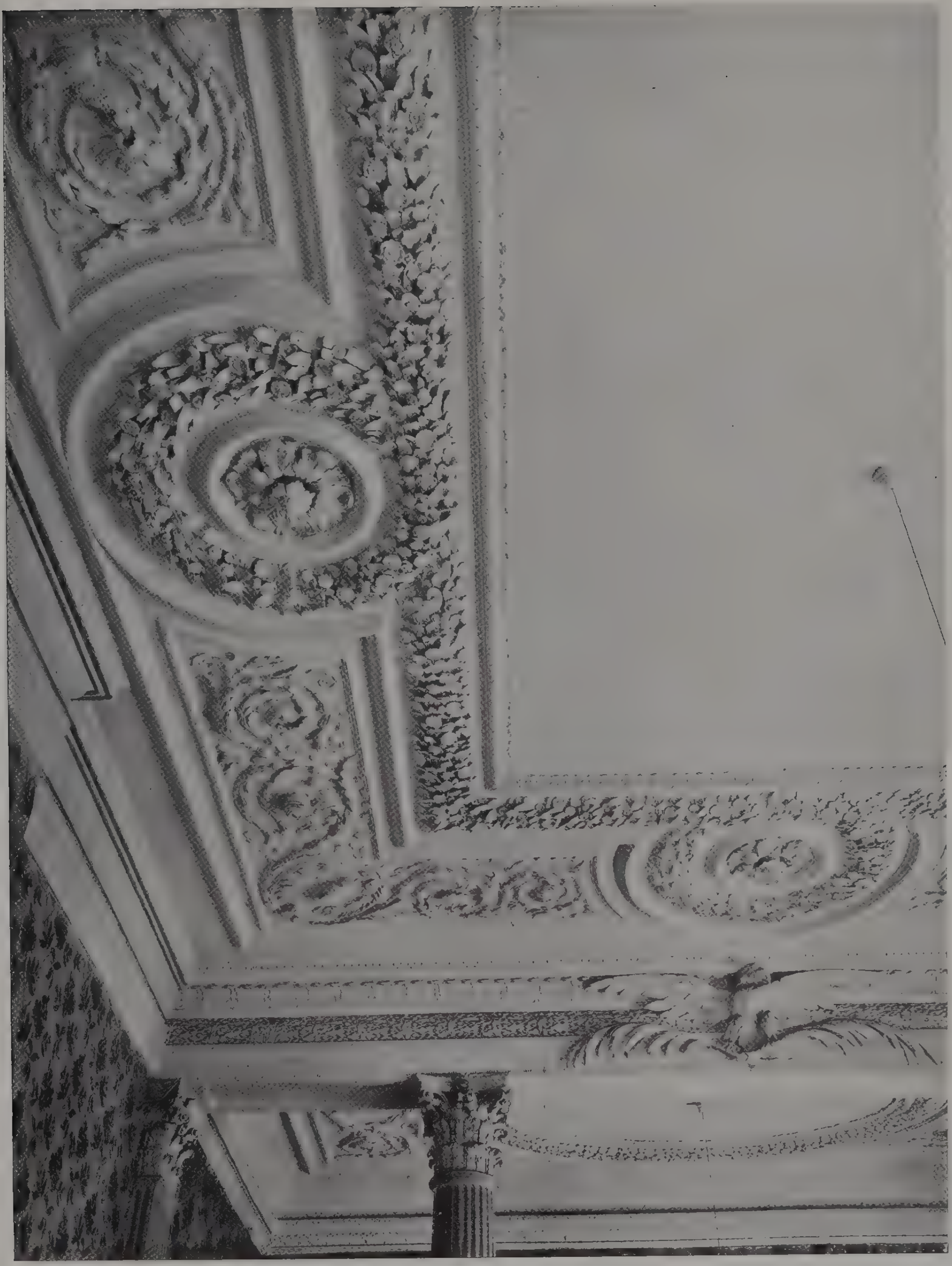
^{b}(18) *Range of Cottages* (demolished in 1929) (Plate 1), Nos. 2–16 and 18 and 20, on the W. side of Pound Place, and adjoining (17) on the S., is generally similar to (17), but with some timber-framing in the upper storey.

^{b}(19) *Pippin Hall Farm*, house (Plate 6), on the S. side of Bexley Road, 1,200 yards E. of the church, was built about the middle of the 17th century. The solid window and door-frames are perhaps original.

WOOLWICH.

^{a}(20) *House*, No. 30, on the S. side of Church Street, 260 yards W. of St. Mary's Church, has a modillioned eaves-cornice.

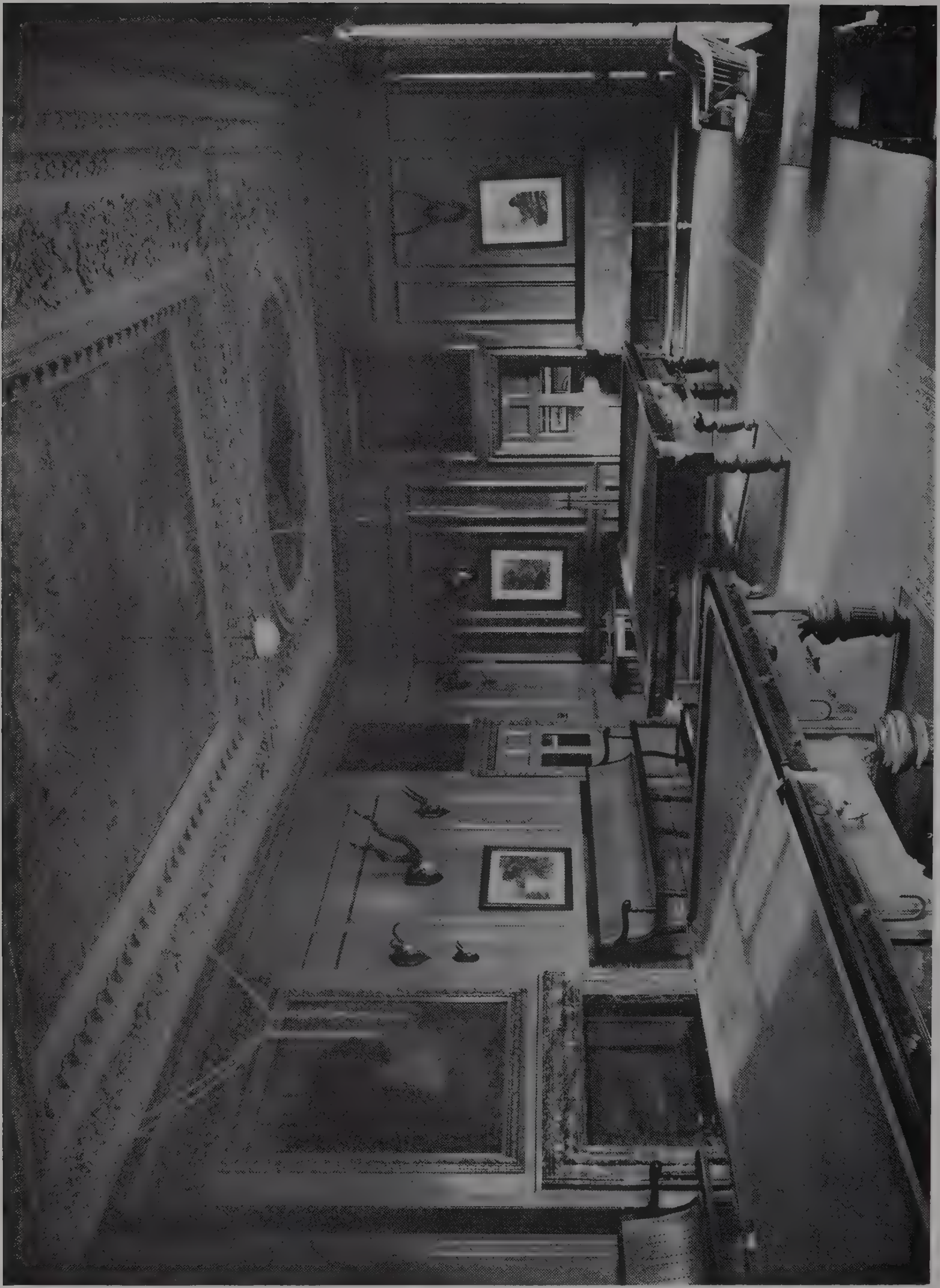
^{a}(21) *Houses*, Nos. 15, 16 and 17, on the S. side of Church Street, 60 yards W. of (20), have a brick band between the storeys and remains of a wooden cornice to the eaves.



WOOLWICH: (6) ELTHAM LODGE, 1663–5.

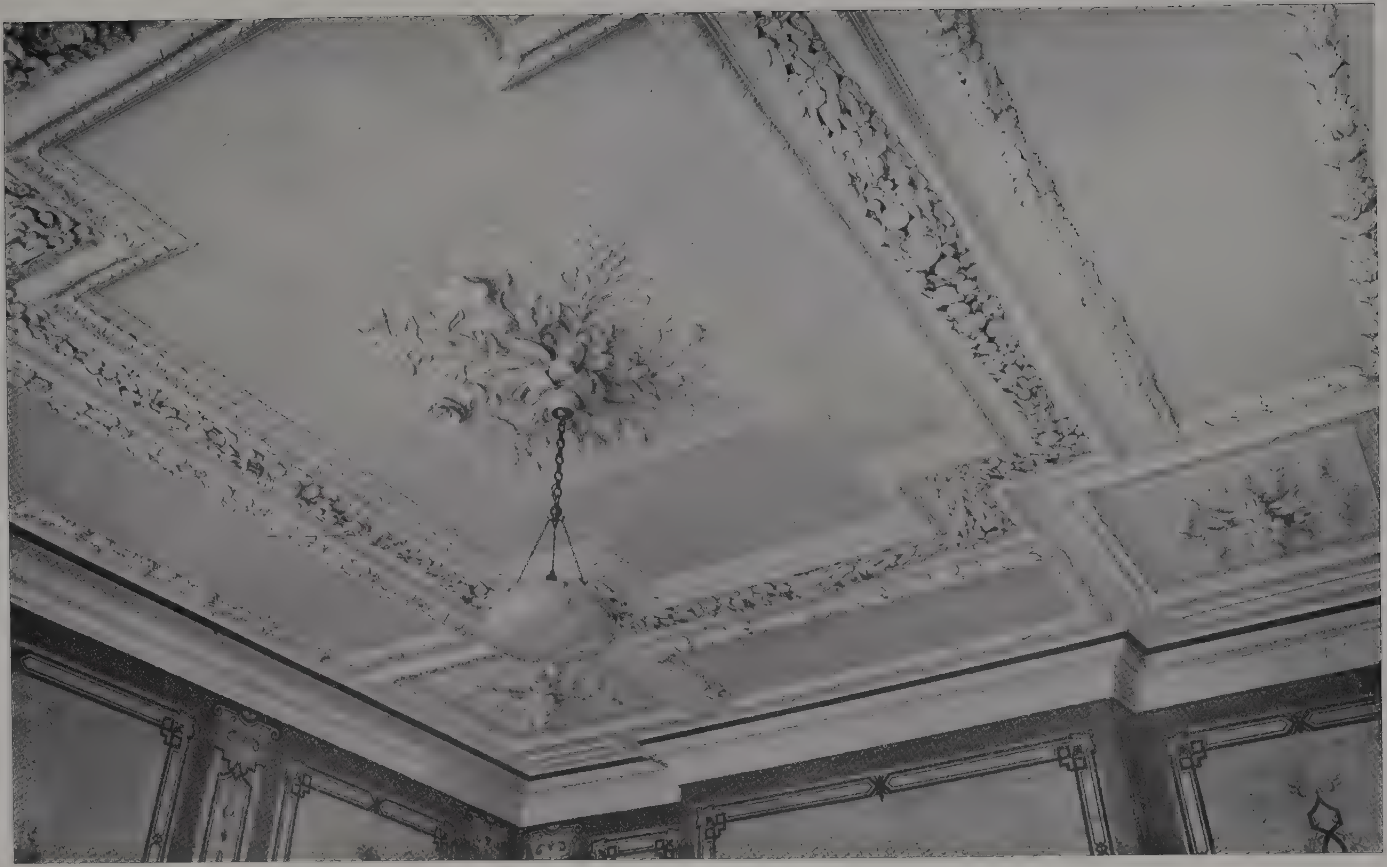
Ceiling in N.W. Room, 1st floor.

PLATE 186.



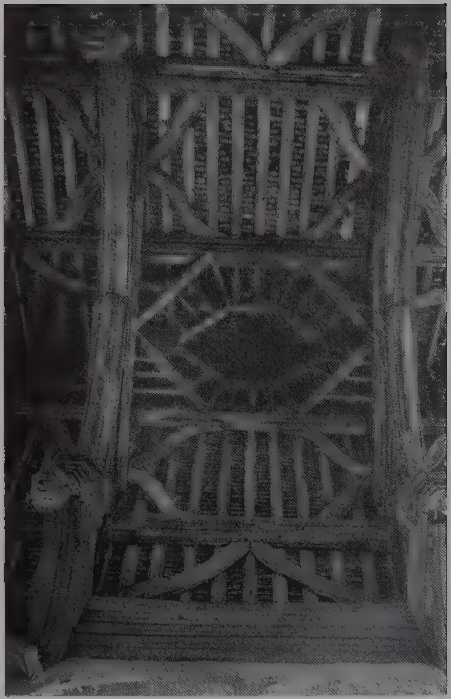
WOOLWICH: (6) ELTHAM LODGE, 1663–5.

The Great Parlour.



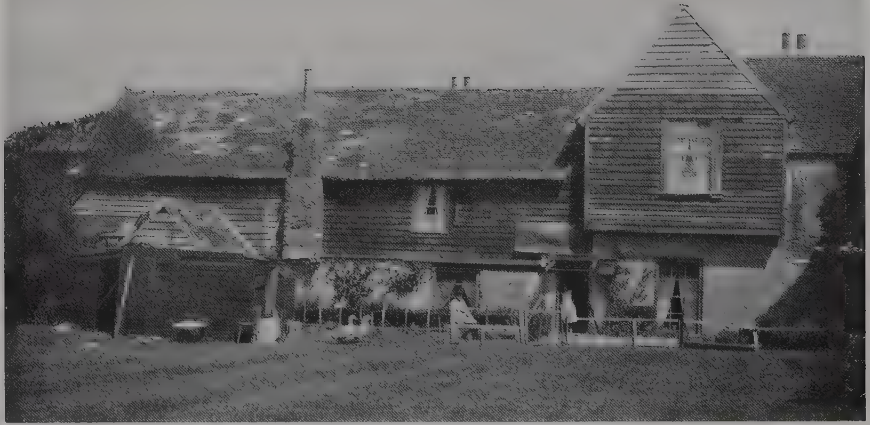
WOOLWICH: (6) ELTHAM LODGE, 1663-5.

Ceiling of Breakfast Room.



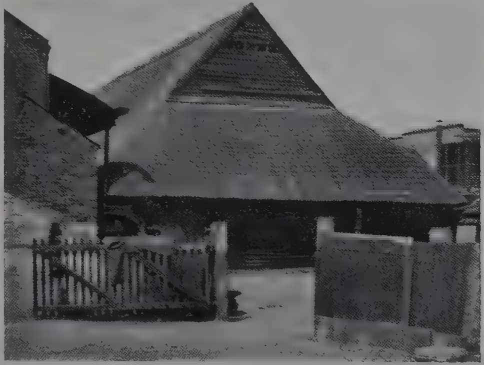
WOOLWICH : (4) ELTHAM PALACE.

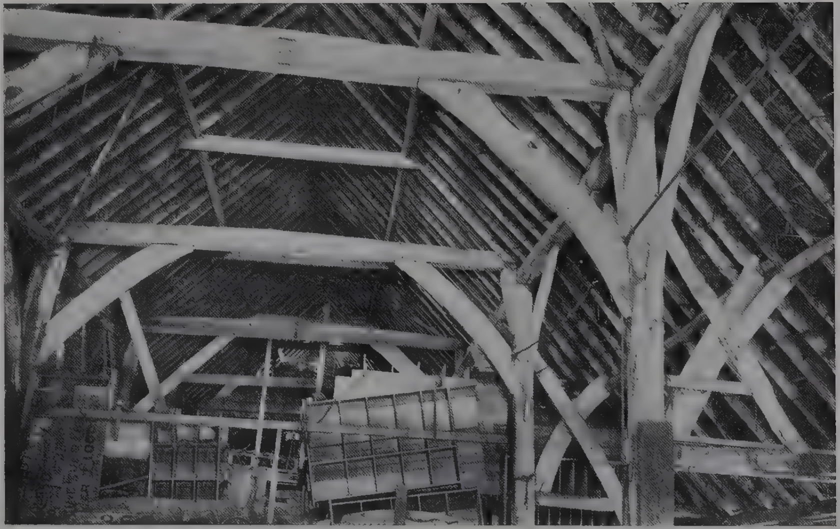
Framing of Louvre in Hall, 15th-century.



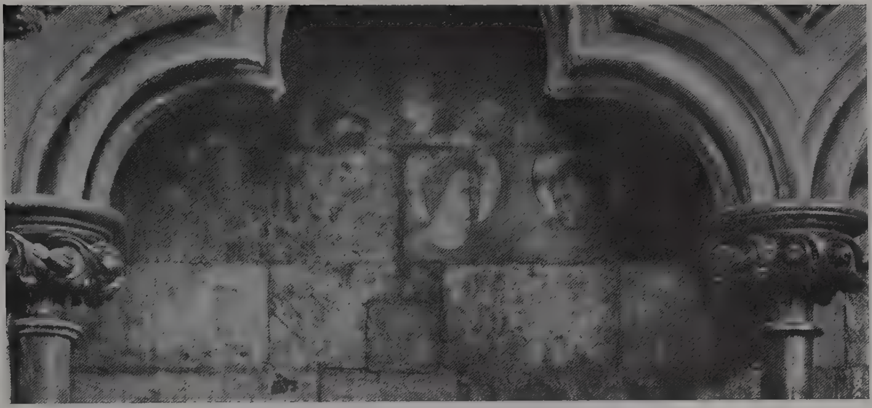
WOOLWICH : (23) BOSTALL FARM.

Late 16th or early 17th-century. S. side.

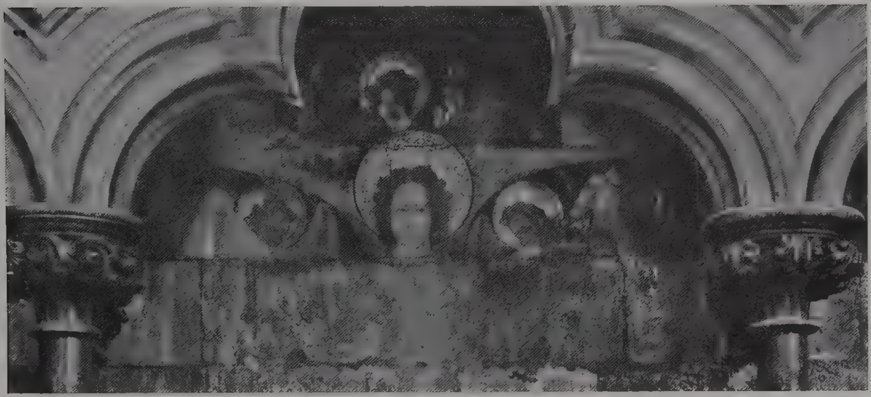




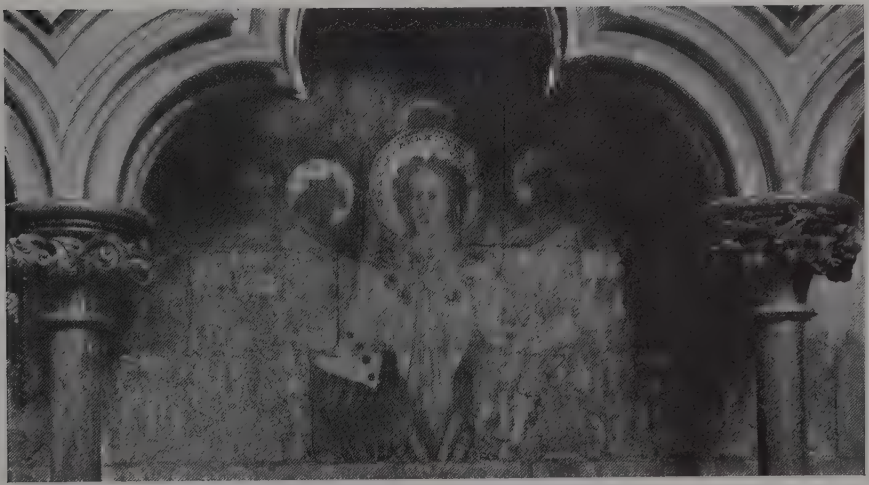
WOOLWICH : (23) BOSTALL FARM. 17th



Figures in 1st Arch.



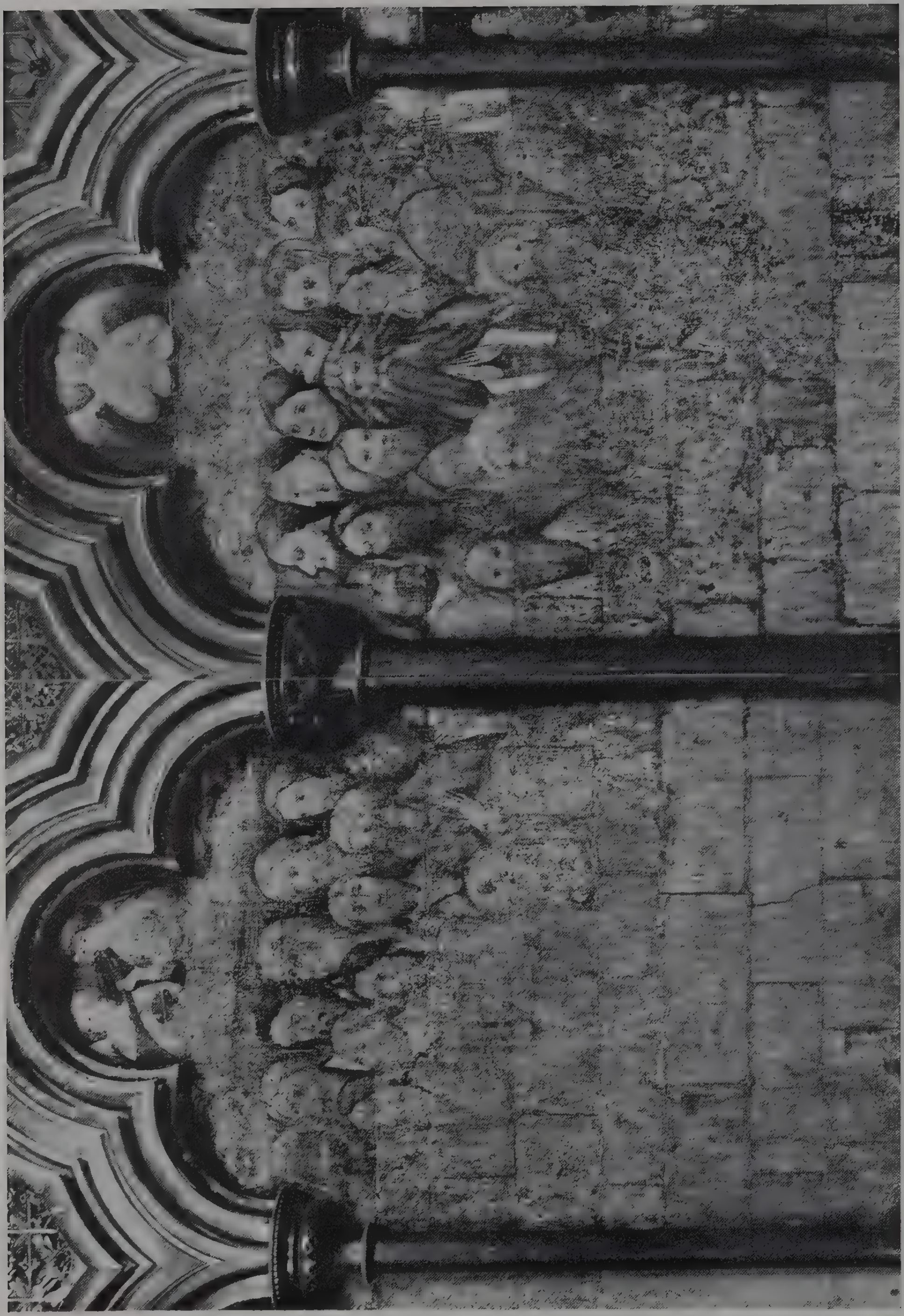
Seraph in 2nd Arch.



Seraph in 4th Arch.

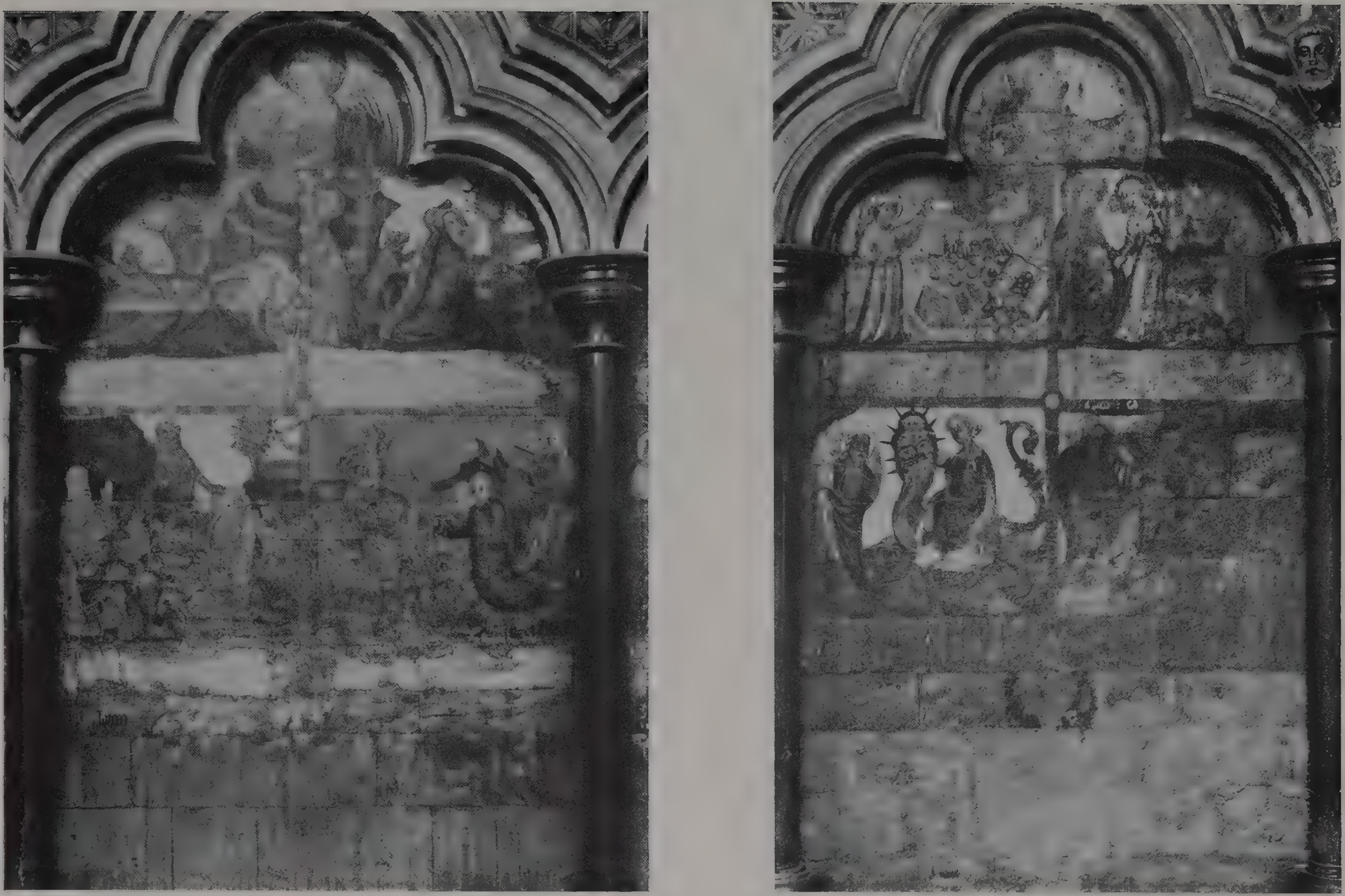
WESTMINSTER ABBEY: CHAPTER HOUSE. E. bay. The Doom.

PLATE 190.



WESTMINSTER ABBEY: CHAPTER HOUSE.

S.E. bay, 2nd and 3rd Arches. Group of subsidiary figures from the Doom.

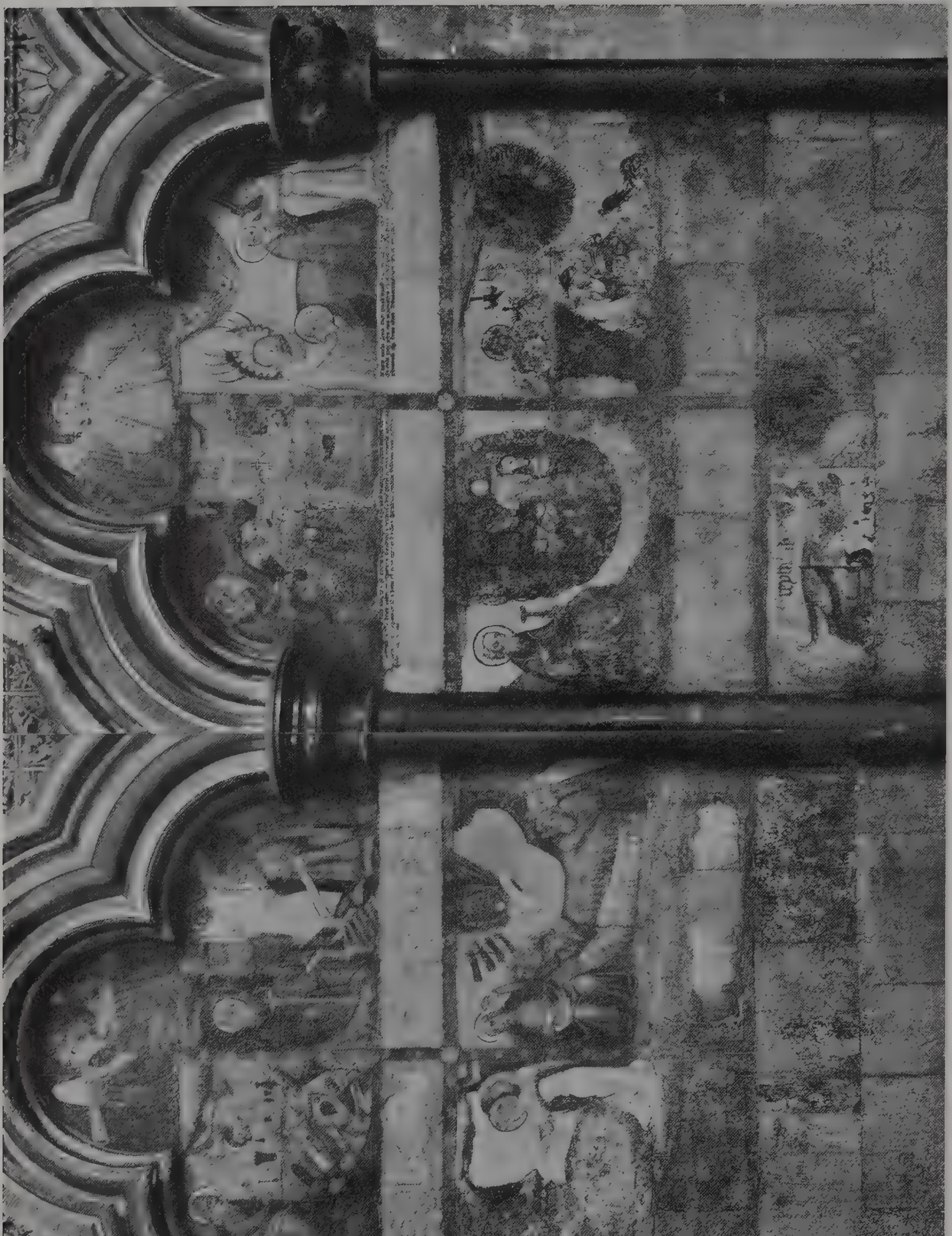


S.E. bay, 4th Arch. Chap. xiii.

S. bay, 5th Arch. Chaps. xvi and xvii.

WESTMINSTER ABBEY: CHAPTER HOUSE. Scenes from the Apocalypse.

PLATE 192.



WESTMINSTER ABBEY: CHAPTER HOUSE.

S.W. bay, 1st and 2nd Arches. Subjects from the Apocalypse, Chaps. xviii and xix.

[a](22) *House* and shop, No. 5 Nile Street, on the W. side of the Free Ferry Approach, 280 yards E.N.E. of the church, has been much altered. Inside the building is some re-used early 18th-century panelling.

PLUMSTEAD.

[b](23) *Bostall Farm,* house and barn, 700 yards E. of St. Nicholas's Church. The *House* (Plate 188) was built late in the 16th or early in the 17th century and has a later addition at the E. end. The walls are partly timber-framed and weather-boarded. The upper storey projects and is gabled at the E. of the original block on both sides, forming a cross-wing. On the N. side are two chimney-stacks, probably of the 17th century. The lower part on the E. end is built of rubble. Inside the building, there is some exposed timber-framing in the cross-wing and some original ceiling-beams.

The *Barn* (Plate 188), N.W. of the house, is timber-framed and weather-boarded. It was built in the 17th century and is of seven bays with side-aisles and an entrance on the S.

Unclassified:—

[b](24) MOUND, on Plumstead Common, 800 yards S.S.W. of St. Nicholas's Church, is of roughly circular form, 79 ft. in diameter, about 4 ft. high and with a shallow sinking in the top.

Condition—Poor.

ADDENDA ET CORRIGENDA.

Since the publication of the previous volumes on the County of London, the following additions and corrections have come to the notice of the Commission :

Vol. I.

Westminster Abbey.—The paintings in the Chapter House are now in process of being cleaned and a number of subjects which were only dimly visible when reported on by the Commission are now clear and precise. Of the central figures of the Doom on the E. wall (Plate 189), the seraph on the S. has the following names of virtues inscribed on his lower feathers—Orationis dev[otio], Elemo[sinarum largicio], C[arnis maceracio] ; Simplicitas, Hum[ilitas], F[irmitas] ; other inscriptions are much defaced. The group of heads in the S.E. bay (Plate 190), though not by the same hand as this central composition, appears to have formed part of the Doom which occupied the three easterly bays of the Chapter House.

To the S. of this group the series of scenes from the Apocalypse begins again with Chap. XIII (Plate 191)—the beast with seven heads making war on the saints (v. 7) ; the false prophet making men adore the beast (v. 12) and the mark of the beast on the forehead and the hands (two scenes) (v. 16). In the next arch are the remains of two more subjects. In the fifth arch of the S. bay are scenes from Chapters XVI and XVII (Plate 191)—the seventh angel pouring out his vial and the fall of the cities (XVI, 17–19) ; the angel talking to St. John (XVII, 1) ; the woman on the scarlet beast (XVII, 3) ; St. John and the angel, rest obliterated. Traces of the series of animals remain in these bays, including the name " Lyon " (S.E. bay, fourth arch) and the figure and name " Greyhund " (S.W. bay, first arch). The two first arches of the S.W. bay (Plate 192) have also been cleaned. They are described in Vol. I, pp. 80–81.

Vol. II.

Holborn : (5) Lincoln's Inn.—The Old Hall built about 1493–4 had by 1924 become so dilapidated that immediate steps had to be taken to preserve the structure. The stripping of the stucco and the removal of the late 18th-century plaster vault revealed the fact that the additional weight of the vault had not only forced the walls outwards and dislocated the timber roof, but had fissured the walls themselves longitudinally. In these circumstances it was found necessary to re-build the walls, resetting the old brick facing and diapering wherever it had survived. The original buttresses had been pared back to the wall-face and larger buttresses had been substituted ; these later buttresses have been removed and the form of the original buttresses restored. The stonework of the windows had been heavily re-inforced in cement and cusping added in the heads of the lights ; these additions have also been removed and the stonework restored. The original timber roof with its curved and moulded trusses and octagonal louvre was found to have survived more or less completely and after re-construction has been re-instated. A certain amount of original linen-fold panelling was found in the roof and has now been fixed in the hall.

HOLBORN: (6) GRAY'S INN.—The block of offices No. 7, on the E. side of South Square, was pulled down and replaced by a new Library in 1925.

LAMBETH: (1) ST. MARY LAMBETH.—Insert under Monuments—in S. porch—to William Suthes, 1625, master-mason of Windsor Castle, plain slate tablet.

WESTMINSTER: (27) MALMESBURY HOUSE UNDERCROFT.—This undercroft should be described, more correctly, as under Cadogan House.

WESTMINSTER: (35) HARRINGTON HOUSE.—This house was demolished in 1928–9 except for the W. front which together with the re-constructed staircase will be incorporated in the new building.

VOL. III.

Page 27. Heading and first line of Section 5, for 60 read 61 and delete Footnote 2.

ALL HALLOWS BARKING.—In 1928 a Roman pavement of plain red tesseræ was found under the tower of the church and extending a short distance to the east.

VOL. IV.

FARRINGDON WITHOUT: (5) ST. DUNSTAN IN THE WEST, p. 133a, Monument (12), the date of Joshua Marshall should read 1678 not 1675.

FARRINGDON WITHOUT: (10) MIDDLE TEMPLE.—The centre-piece of the fountain shown in Plate 198 is modern and has now been removed.

GLOSSARY

OF THE MEANING ATTACHED TO THE TECHNICAL TERMS USED IN THE INVENTORY.

Abacus.—The uppermost member of a capital.

Acanthus.—In Classic or Renaissance architecture, a plant, the leaves of which are used in the ornament of the Corinthian and Composite Orders.

Alb.—Long linen robe, with close sleeves ; worn by clerks of all grades

Altar-tomb.—A modern term for a tomb of stone or marble resembling, but not used as, an altar.

Amess.—Fur cape with hood, and long tails in front ; worn by clerks of the higher grades.

Amice.—A linen strip with embroidered apparel (*q.v.*) placed upon the head coifwise by a clerk before vesting himself in an alb, after which it is pushed back, and the apparel then appears like a collar.

Ankar-hold.—The dwelling-house of an ankorite or recluse.

Apparels.—Rectangular pieces of embroidery on alb, amice, etc.

Apse.—The semi-circular or polygonal end of a chancel or other part of a church.

Arabesque.—A peculiar kind of strap-ornament in low relief, common in Moorish architecture, and found in 16th and 17th-century work in England.

Arcade.—A range of arches carried on piers or columns.

Arch.—The following are some of the most usual forms :—

Segmental :—A single arc struck from a centre below the springing line.

Pointed or two-centred :—Two arcs struck from centres on the springing line, and meeting at the apex with a point.

Segmental-pointed :—A pointed arch, struck from two centres below the springing line.

Equilateral :—A pointed arch struck with radii equal to the span.

Lancet :—A pointed arch struck with radii greater than the span.

Three-centred, elliptical :—Formed with three arcs, the middle or uppermost struck from a centre below the springing line.

Four-centred, depressed, Tudor :—A pointed arch of four arcs, the two outer and lower arcs struck from centres on the springing line and the two inner and upper arcs from centres below the springing line. Sometimes the two upper arcs are replaced by straight lines.

Ogee :—A pointed arch of four or more arcs, the two uppermost or middle arcs being reversed, *i.e.*, convex instead of concave to the base line.

Relieving :—An arch, generally of rough construction, placed in the wall above the true arch or head of an opening, to relieve it of the superincumbent weight.

Stilted :—An arch with its springing line raised above the level of the imposts.

Skew :—An arch not at right angles laterally with its jambs.

Archbishop's Vestments.—Buskins, sandals, amice, alb, girdle, stole, fanon, tunic, dalmatic, chasuble, pall ; gloves, ring, mitre ; an archbishop carries a crosier but, in later times, holds a cross-staff for distinction.

Architrave.—A moulded enrichment to the jambs and head of a doorway or window-opening ; the lowest member of an entablature (*q.v.*).

Argent.—In heraldry, white or silver, the latter being the word used in mediaeval English blazonry.

Arris.—An edge or angle.

Ashlar.—Masonry wrought to an even face and square edges.

Ashler-pieces.—In roof construction, the vertical posts standing on the inner wall-plate as a support to the rafters.

Azure.—In heraldry, blue.

Badge of Ulster.—A silver scocheon charged with a red hand upraised, borne in the arms of baronets of England, Ireland, and the United Kingdom.

Baldachino.—A canopy over an altar or shrine.

Ball-flower.—In architecture, a decoration peculiar to the first quarter of the 14th century, consisting of a globular flower of three petals enclosing a small ball.

Bar.—*See* " Fesse."

Barbe.—Pleated linen covering for chin and throat, worn by widows and women under vows.

Barge-board.—A board, often carved, fixed to the edge of a gabled roof, a short distance from the face of the wall.

Barrel-vaulting.—*See* " Vaulting."

Barry.—In heraldry, an even number of horizontal divisions in a shield, normally six, but sometimes four or eight. When a greater and indefinite number of divisions appear the word **Burely** is used.

Bascinet.—Steel head-pieces worn with camail, sometimes fitted with vizor.

Baston.—*See* " Bend."

Battled.—In heraldry, the edge of a chief, bend, bar, or the like, drawn in the fashion of the battlements of a wall.

Bead.—A small round moulding.

Bell-capital.—A form of capital of which the chief characteristic is a reversed bell between the neck moulding and upper moulding ; the bell is often enriched with carving.

Bend.—In heraldry, a band aslant and across the shield, commonly from the dexter chief. A narrow bend over other charges is called a **Baston.** The baston with the ends cut off, drawn in the other direction across the shield, is a mark of bastardy in post-mediaeval heraldry. A field or charge divided bendwise into an equal number of parts, normally six, is said to be **bendy.**

Bendwise.—In the direction of a bend.

Bendy.—*See* " Bend."

Bezant.—In heraldry, a gold roundel or disc.

Billet.—In heraldry, a small oblong figure ; also in architectural ornament chiefly used in the 11th and 12th centuries.

Billety.—In heraldry, a field or charge powdered with billets.

Bishops' Vestments.—Same as an archbishop's (*q.v.*) but without pall, and a bishop carries a crosier, and not a cross.

Bolection-moulding..—A moulding raised above the general plane of the framework of the door or panelling in which it is set.

Border.—In heraldry, an edging round a coat-of-arms, whether simple or quartered.

Boss.—A projecting square or round ornament, covering the intersections of the ribs in a vault, panelled ceiling or roof, etc.

Bouget or **Water-bouget.**—A pair of leather bottles, borne as a heraldic charge.

Brace.—In roof construction, a subsidiary timber inserted to strengthen the framing of a truss. *Wind-brace*, a subsidiary timber inserted between the purlins and principals of a roof to resist the pressure of the wind.

Bressummer.—A beam forming the direct support of an upper wall or timber-framing.

Brick-work.—*Header* :—A brick laid so that the end only appears on the face of the wall.

Stretcher :—A brick laid so that one side only appears on the face of the wall.

English Bond :—A method of laying bricks so that alternate courses on the face of the wall are composed of headers or stretchers only.

Flemish Bond :—A method of laying bricks so that alternate headers and stretchers appear in each course on the face of the wall.

Broach-stop.—A half-pyramidal stop against a chamfer to bring out the edge of a stone or beam to a right angle.

Burely.—*See* " Barry."

Buskins.—Stockings reaching to the knee; worn by archbishops, bishops, and mitred abbots.

Butterfly Head-dress.—Large, of lawn and gauze on wire, late 15th-century.

Buttress.—A mass of masonry or brick-work projecting from or built against a wall to give additional strength.

Angle-buttresses :—Two meeting, or nearly meeting, at an angle of 90° at the corner of a building.

Diagonal-buttress :—One placed against the right angle formed by two walls, and more or less equi-angular with both.

Flying-buttress :—An arch or half-arch transmitting the thrust of a vault or roof from the upper part of a wall to an outer support or buttress.

Cable-moulding.—A moulding carved in the form of a cable.

Camail.—Hood of mail; first worn attached to hauberk, then separate from it with tippet of mail over shoulders, and, in the 14th century, attached to bascinet.

Cambered (applied to a beam).—Curved so that the middle is higher than the ends.

Canonical Quire Habit.—Surplice, amess, cope.

Canopy.—A projection or hood over a door, window, etc., and the covering over a tomb or niche; also the representation of the same on a brass.

Caryatid.—Pillar carved as a woman.

Casement.—1. A wide hollow moulding in window jambs, etc.
2. The hinged part of a window.
3. The sinking for a brass in a slab.

Cassock.—Long, close-sleeved gown; worn by all clerks.

Chamfer.—The small plane formed when the sharp edge or arris of stone or wood is cut away, usually at an angle of 45°; when the plane is concave it is termed a *hollow chamfer*, and when the plane is sunk below its arrises, or edges, a *sunk chamfer*.

Chantry-chapel.—A chapel built for the purposes of a chantry (a foundation for the celebration of masses for the souls of the founder and such others as he may direct).

Chasuble.—A nearly circular cape with central hole for head, worn by priests and bishops at mass. It is put on over all the other vestments.

Checky.—In heraldry, a field or charge divided into squares or checkers.

Chevaux-de-frise.—A cresting of iron or other spikes fixed on the top of a wall or in an opening.

Cheveron.—In heraldry, a charge resembling a pair of rafters of a roof; sometimes used decoratively.

Chief.—In heraldry, the upper part of the shield. Cut off from the rest of the field by a horizontal line and having its own tincture, it becomes one of the charges of the shield, covering a space which occupies from a third to a half, or even more of it.

Cinquefoil.—1. *See* " Foil."
2. A heraldic flower of five petals.

Clearstorey.—An upper storey, pierced by windows, in the main walls of a church. The same term is applicable in the case of a domestic building.

Coif.—Small close hood, covering head only.

Collar-beam.—In a roof, a horizontal beam framed to and serving to tie a pair of rafters together some distance above the wall-plate level.

Console.—A bracket with a compound curved outline.

Cope.—A processional and quire vestment shaped like a cloak, and fastened across the chest by a band or brooch; worn by clerks of most grades.

Coped-slab.—A slab of which the upper face is ridged down the middle, sometimes hipped at each end.

Cops, Knee and Elbow.—Knee and elbow defences of leather or plate.

Corbel.—A projecting stone or piece of timber for the support of a superincumbent weight.

Cotises.—In heraldry, pairs of narrow bands, in the form of bends, pales, fesses, or cheverons, and borne accompanying one of those charges on each side of it.

Counter-coloured.—In heraldry, term applied in cases where the field and charges exchange tinctures on either side of a dividing line.

Courtyard Type of House.—*See* " Houses."

Cove.—A concave under-surface of the nature of a hollow moulding but on a larger scale.

Cover-paten.—A cover to a communion cup, sometimes used as a paten.

Crest, cresting.—1. A device worn upon the helm. 2. An ornamental finish along the top of a screen, etc.

Crockets.—Carvings projecting at regular intervals from the vertical or sloping sides of parts of a building, such as spires, canopies, hood-moulds, etc.

Crosier, or Pastoral Staff.—A tall staff ending in an ornamental crook carried as a mark of authority by archbishops, bishops, and heads of monastic houses, including abbesses and prioresses.

Cross.—In its simplest form in heraldry, a pale combined with a fesse, as the St. George's Cross; there are many other varieties of which the following are the most common :—*Crosslet*,—with a smaller arm crossing each main arm; *Crosslet fitchy*,—having the lowest arm spiked or pointed; *Crosslet flowered* or *flory*,—having the arms headed with *fleurs-de-lis*; *Crosslet formy*,—arms widening from the centre, and square at the ends. The old forms of the crosslet have, as a rule, the arms ending as in trefoils with rounded petals; *Plain crosses*,—with four equal arms not extending to the edges of the shield; *Moline* (or *mill-rind*),—with the arms split or forked at the ends; *Paty*,—as a cross *formy*, but with the arms notched in two places at the ends, giving them a form which may approach that of a blunt head of a *fleur-de-lis*; *Potent* (or *Jerusalem*),—having a small transverse arm at the extreme end of each main arm; *Tau* (or (*Anthony*),—in the form of a T.

Cross-staff.—Staff terminating in a cross; carried before archbishops, who are usually shown holding it on effigies, brasses, etc.

Crusily.—In heraldry, covered or powdered with crosslets.

Cuirass.—Breast and back plates of metal or leather.

Cushion-capital.—A cubic capital with its lower angles rounded off to a circular shaft.

Cusps (*cusping, cusped heads, sub-cusps*).—The projecting points forming the foils in Gothic windows, arches, panels, etc.; they were frequently ornamented at the ends, or *cusp-points*, with leaves, flowers, berries, etc.

Dalmatic.—The special vestment at mass of a deacon; a loose tunic of moderate length, slit up sides, with wide sleeves and fringed edges.

Dance.—In heraldry, a fesse or bar drawn zigzagwise, or **dancetty.**

Deacon's Vestments (Mass).—Amice, alb, stole (worn over left shoulder), dalmatic, and fanon.

Dexter.—In heraldry, the right-hand side of a shield as held.

Diaper.—Decoration of surfaces with squares, diamonds, and other patterns.

Dimidiated.—In heraldry, applied to the halving of two shields and joining a half of each to make a new shield.

Dog-legged Staircase.—A staircase in which adjoining flights run in opposite directions but have a common newel.

Dog-tooth Ornament.—A typical 13th-century carved ornament consisting of a series of pyramidal flowers of four petals; used to cover hollow mouldings.

Dormer-window.—A vertical window on the slope of a roof, and having a roof of its own.

Double-ogee.—*See* " Ogee."

Dovetail.—A carpenter's joint for two boards, one with a series of projecting pieces resembling doves' tails fitting into the other with similar hollows; in heraldry, an edge formed like a dovetail joint.

Drawbar.—A wooden bar or bolt, inside a door, fitted into a socket in one jamb and a long channel in the other jamb, into which it slides back when not in use.

Dressings.—The stones used about an angle, window, or other feature when worked to a finished face, whether smooth, tooled in various ways, moulded, or sculptured.

E Type of House.—*See* " Houses."

Eaves.—The under part of a sloping roof overhanging a wall.

Embrasures.—The openings, indents, or sinkings in an embattled parapet.

Engaged Shafts.—Shafts cut out of the solid or connected with the jamb, pier, respond, or other part against which they stand.

Engrailed.—In heraldry, edged with a series of concave curves.

Entablature.—In Classic or Renaissance architecture, the moulded horizontal super-structure of a wall, colonnade or opening consisting of an *architrave*, *frieze*, and *cornice*.

Ermine or Ermines.—The fur most frequently used in heraldry; white powdered with black tails. Other varieties are sometimes found, as sable ermined with silver, and in more modern heraldry, gold ermined with sable, and sable ermined with gold.

Fanon.—A strip of embroidery, probably at one time a handkerchief, held in the left hand, or worn hanging from the left wrist by bishops, priests and deacons. It is often called a maniple.

Fan-vaulting.—*See* " Vaulting."

Farmery.—*See* " Infirmary."

Fascia.—A plain or moulded board covering the plate of a projecting upper storey of timber, and masking the ends of the cantilever joists which support it.

Fesse.—In heraldry, a horizontal band athwart the shield. When more than one fesse is borne they are known as **Bars.**

Finial.—A formal bunch of foliage or similar ornament at the top of a pinnacle, gable, canopy, etc.

Fitchy.—*See* " Cross."

Flaunches.—In heraldry, the side portions of a shield, bounded by convex lines.

Foil (*trefoil, quatrefoil, cinquefoil, multifoil,* etc.).—A leaf-shaped curve formed by the cusping or feathering in an opening or panel.

Foliated (of a capital, corbel, etc.).—Carved with leaf ornament.

Four-centred Arch.—*See* " Arch."

Frater.—The refectory or dining-hall of a monastery.

Fret or Fretty.—In heraldry, a charge formed of a number of bastons drawn from each side of the shield, and interlaced like lattice-work. In modern heraldry, the charge of a fret takes the form of a narrow saltire interlacing a voided lozenge, while the word *Fretty* is kept for the older form.

Frieze.—The middle division in an *entablature*, between the *architrave* and the *cornice*; generally any band of ornament or colour immediately below a cornice.

Funeral-helm.—A trophy, in the form of a crested head-piece, carried at the funerals and placed over the tombs of important personages.

Fusil.—In heraldry, a word applied to the pieces into which a fesse is divided by engrailing or indenting.

Gable.—The wall at the end of a ridged roof, generally triangular, sometimes semi-circular, and often with an outline of various curves, then called *curvilinear*.

Gargoyle.—A carved projecting figure pierced to carry off the rain-water from the roof of a building.

Gesso.—A fine plaster composition, used for surface ornament of too delicate a nature to be cut or carved.

Gimel-bar or Gemel-bar.—In heraldry, a pair of narrow bars lying close to one another.

Gipon.—Close-fitting vest of cloth, worn over armour *c.* 1350 to *c.* 1410.

Gobony.—In heraldry, checkers or panes of a metal alternating with a colour, or either with a fur.

Gorget.—Plate defence for neck and throat.

Graffito, (-i).—A scratched inscription or drawing on a wall-surface, etc.

Griffon or Griffin.—A winged monster with the fore parts of an eagle, and the hinder parts of a lion.

Groining, Groined Vault.—*See* " Vaulting."

Guilloche-pattern.—In Classic or Renaissance architecture, a geometrical ornament consisting of two or more intertwining wavy bands.

Gules.—In heraldry, red.

Gyronny or Gironny.—In heraldry, the field of a shield divided into six, eight or more gussets meeting at a point in the middle.

Half-H Type of House.—*See* " Houses."

Hall and Cellar Type of House.—*See* " Houses."

Hammer-beams.—Horizontal brackets of a roof projecting at the wall-plate level, and resembling the two ends of a tie-beam with its middle part cut away; they are supported by braces (or struts), and help to diminish lateral pressure by reducing the span. Sometimes there is a second and even a third upper series of these brackets.

Hauberk.—Shirt of chain or other mail.

Helm.—Complete barrel or dome-shaped head-defence of plate.

Helmet.—A light headpiece; various forms are: Armet, Burgonet, close Helmet, all similar in principle.

Hipped roof.—A roof with sloped instead of vertical ends. *Half-hipped*, a roof whose ends are partly vertical and partly sloped.

Hood-mould (*label, drip-stone*).—A projecting moulding on the face of a wall above an arch, doorway, or window; in some cases it follows the form of the arch, and in others is square in outline.

Houses.—These are classified as far as possible under the following definitions :—

1. *Hall and Cellar Type.*—Hall on first floor; rooms beneath generally vaulted; examples as early as the 12th century.
2. *H Type.*—Hall between projecting wings, one containing living rooms, the other the offices. The usual form of a mediaeval house, employed, with variations, down to the 17th century.
3. *L Type.*—Hall and one wing, generally for small houses.

Houses—*contd.*

4. *E Type.*—Hall with two wings and a middle porch; generally of the 16th and 17th centuries.
5. *Half-H Type.*—A variation of the E type without the middle porch.
6. *Courtyard Type.*—Houses built round a court; sometimes only three ranges of buildings with or without an enclosing wall and gateway on the fourth side.
7. *Central-chimney Type.*—(Rectangular plan), small houses only.

Impaled.—*See* "Parted."

Indent.—The sinking or casement in a slab for a monumental brass.

Indented.—In heraldry, notched like the teeth of a saw.

Invected.—In modern heraldry, edged with a series of convex curves.

Jambs.—1. The sides of an archway, doorway, window, or other opening.
2. In heraldry, legs of lions, etc.
3. In armour, plate-defences for lower leg.

Keystone.—The middle stone in an arch.

King-post.—The middle vertical post in a roof-truss.

Knapped flints.—In building, flints broken across and set to form a fair face to the wall.

Kneeler.—Stone at the foot of a gable.

L Type of House.—*See* "Houses."

Label.—*See* "Hood-mould." In heraldry, a narrow horizontal band (lying across the chief of a shield), from which small strips, generally three or five, called *pieces*, depend at right angles.

Lancet.—A long narrow window with a pointed head, typical of the 13th century.

Latten.—A term applied to the alloy of copper, zinc, etc., used in the manufacture of memorial brasses, etc.

Leopard.—In heraldry, a lion showing its full face: always passant (unless otherwise emblazoned), as in the three leopards of England.

Lierne-vault.—*See* "Vaulting."

Linen-fold panelling.—Panelling ornamented with a conventional representation of folded linen.

Lintel.—The horizontal beam or stone bridging an opening.

Lion.—In heraldry, face in profile and (unless otherwise emblazoned) always rampant.

Liripipe.—Long tail of cloth attached to hooded tippet of the 14th century; the whole finally developed into a form of turban called *Liripipe head-dress*.

Locker (*Aumbry*).—A small cupboard formed in a wall.

Loop.—A small narrow light in a turret, etc.; often unglazed.

Louvre or luffer.—A lantern-like structure surmounting the roof of a hall or other building, with openings for ventilation or the escape of smoke, usually crossed by slanting boards (called 'louvre-boards'), to exclude rain.

Lozenge.—In heraldry, a charge like the diamond in a pack of cards.

Luce.—In heraldry, a fish (pike).

Manche, Maunche.—A lady's sleeve with a long pendent lappet; a heraldic charge.

Mangonel.—An engine used, before the invention of cannon, for casting stones, etc.

Maniple.—*See* "Fanon."

Mantle or Mantling.—In heraldry, a cloth hung over the hinder part of a helm; the edges were fantastically dagged and slit.

Martlet.—A martin, shown sometimes in heraldry without feet.

Mask-stop.—A stop at the end of a hood-mould, bearing a distant resemblance to a human face; generally of the 12th and 13th centuries.

Mass Vestments.—These included the amice, alb, and girdle (which were worn by all clerks) to which a subdeacon added the tunicle and fanon, a deacon the dalmatic, fanon and stole (over one shoulder only) and the priest the fanon, stole (over both shoulders) and chasuble. Bishops and certain privileged abbots wore the tunicle and dalmatic under the chasuble, with the mitre, gloves, and ring, and buskins and sandals. Archbishops used the pall in addition to all the foregoing Bishops, abbots, and archbishops alike carried crosiers, and in the same way, but an archbishop had likewise a cross carried before him for dignity, and he is generally represented holding one for distinction. The mass vestments were sometimes worn over the quire habit, and the hood of the grey amess can often be seen on effigies hanging beyond the amice apparel at the back of the neck.

Merlon.—The solid part of an embattled parapet between the embrasures.

Mill-rind (*Fer-de-moline*).—The iron affixed to the centre of a millstone; a common heraldic charge. In early heraldry the name given to the mill-rind cross, or cross moline.

Misericord.—1. A bracket on the underside of the hinged seat of a quire-stall, to be used (when turned up) as a support for the occupant, while standing during a long service.
2. In monastic planning, a small hall, generally attached to the Infirmary, in which better food than the ordinary, was supplied for special reasons.

Mitred Abbots' Vestments.—Same as a bishop's.

Modillions.—Brackets under the cornice in Classic architecture.

Molet.—In heraldry, a star of five or six points, drawn with straight lines. When the lines are wavy it is called a *Star*. A molet with a round hole in the middle is called a *Rowel*.

Morse.—Large clasp or brooch fastening cope across the breast.

Mullion.—A vertical post, standard, or upright dividing an opening into lights.

Muntin.—The intermediate uprights in the framing of a door, screen, or panel, butting into or stopped by the rails.

Nebuly.—Heraldic term for a line or edge, following the fashion of the mediaeval artist's conventional cloud.

Neck-moulding.—The narrow moulding round the bottom of a capital.

Newel.—The central post in a circular or winding staircase; also the principal posts at the angles of a dog-legged or well-staircase.

Ogee.—A compound curve of two parts, one convex, the other concave; a *double-ogee* moulding is formed by two ogees meeting at their convex ends.

Or.—In heraldry, gold; a word which, like *argent*, was established in English blazon in the second half of the 16th century.

Orders of Architecture.—In Classic or Renaissance architecture, the five types of columnar architecture, known as Tuscan, Doric, Ionic, Corinthian and Composite.

Orders of Arches.—Receding or concentric rings of voussoirs.

Oriel Window.—A projecting bay-window carried upon corbels or brackets.

Orle.—In heraldry, a term used to describe a voided scocheon, or a number of small charges, as martlets or the like forming a border.

Orphreys.—Strips of embroidery on vestments.

"Out of the Solid."—Mouldings worked on the styles, rails, etc., of framing, instead of being fixed on to them.

Oversailing Courses.—A number of brick or stone courses, each course projecting beyond the one below it.

Ovolo moulding.—A Classic moulding forming a quarter round in section.

Pale.—In heraldry, a vertical band down the middle of a shield.

Palimpsest.—1. Of a brass; reused by engraving the back of an older engraved plate.

2. Of a wall-painting; superimposed on an earlier painting.

Pall.—1. In ecclesiastical vestments, a narrow strip of lambswool, having an open loop in the middle, and weighted ends; it is ornamented with a number of crosses and forms the distinctive mark of an archbishop; it is worn round the neck, above the other vestments.

2. A cloth covering a hearse.

Paly.—In heraldry, a shield divided by lines palewise, normally into six divisions, unless otherwise emblazoned.

Parted or Party.—In heraldry, a term used when a shield is divided down the middle. When two coats of arms are marshalled, each in one of these divisions, the one is said to be party or parted with the other, or in the words of the later heraldry, to be impaling it. The word *party* or *parted* is also used for other specified divisions, as *party bendwise.*

Passant (of beasts, etc.).—In heraldry, walking and looking forward—head in profile.

Pastoral Staff.—*See* "Crosier."

Paten.—A plate for holding the Bread at the celebration of the Holy Communion.

Paty (*cross*).—*See* "Cross."

Pediment.—A low-pitched gable used in Classical and Renaissance architecture above a portico, at the end of a building, and above doors, windows, niches, etc.; sometimes the middle part is omitted, forming a '*broken*' pediment.

Pendentive.—The triangular curved supports at the base of a dome when this form of roof is used to cover a rectangular area.

Pheon.—In heraldry, a broad arrow-head.

Pilaster.—A shallow pier attached to the wall.

Pile.—In heraldry, a triangular or wedge-shaped charge, issuing from the chief of the shield unless otherwise blazoned.

Piscina.—A basin for washing the sacred vessels and provided with a drain, generally set in or against the wall to the S. of the altar, but sometimes sunk in the pavement.

Plinth.—The projecting base of a wall or column, generally chamfered or moulded at the top.

Podium.—In Classical architecture—a basis, usually solid, supporting a temple or other superstructure.

Popey-head.—The ornament at the heads of bench-standards or desks in churches; generally carved with foliage and flowers, somewhat resembling a *fleur-de-lis.*

Porphyry.—A red or green volcanic rock, much used in Italian decorative work in Classic and later times.

Portcullis.—The running gate, rising and falling in vertical grooves in the jambs of a doorway.

Powdered.—In heraldry, a shield or charge with small charges scattered indiscriminately thereon is said to be powdered with them.

Presbytery.—The part of a church in which is placed the high altar, E. of the quire.

Priests' Vestments (*Mass*).—Amice, alb, girdle, stole crossed in front, fanon, chasuble.

Principals.—The chief trusses of a roof, or the main rafters, posts, or braces, in the wooden framework of a building.

Processional Vestments.—Same as canonical (*q.v.*).

Pulpitum.—The solid screen, with a gallery above, at the west end of the quire of a monastic or collegiate church.

Pulvinated Frieze.—In Classical and Renaissance architecture, a frieze having a convex or bulging section.

Purlin.—A horizontal timber resting on the principal rafters of a roof-truss, and forming an intermediate support for the common rafters.

Purple or Purpure.—One of the colours in heraldry.

Pyx.—Any small box, but usually a vessel to contain the reserved Sacrament.

Quarry.—In glazing, small panes of glass, generally diamond-shaped or square, set diagonally.

Quarter.—In heraldry, the dexter corner of the shield; a charge made by enclosing that corner with a right-angled line taking in a quarter or somewhat less of the shield and giving it a tincture of its own.

Quartered or Quarterly.—A term which, in its original sense, belongs to a shield or charge divided crosswise into four quarters. After the practice of marshalling several coats in the quarters of a shield had been established, the quarters themselves might be quartered for the admission of more coats, or the four original divisions increased to six or more, each being still termed a quarter.

Quatrefoil.—In heraldry, a four-petalled flower. *See* also "Foil."

Queen-posts.—A pair of vertical posts in a roof-truss equi-distant from the middle line.

Quillon.—Bar forming cross-guard of sword.

Quire-habit.—In secular churches; for boys, a surplice only over the cassock; for clerks or vicars, the surplice and a black cope-like mantle, partly closed in front and put over the head, which was exchanged for a silk cope on festivals; canons put on over the surplice a grey amess. In monastic churches, all classes, whether canons regular, monks, friars, nuns, or novices, wore the ordinary habit with a cope on festivals.

Quoin.—The dressed stones at the angle of a building.

Ragged, Raguly.—In heraldry, applied to a charge whose edges are ragged like a tree-trunk with the limbs lopped away.

Rampant (of beasts, etc.).—In heraldry, standing erect on one foot, as if attacking or defending.

Razed.—Of a head, etc., in heraldry, having a ragged edge as though torn off.

Rear-arch.—The arch on the inside of a wall spanning a doorway or window-opening.

Rear-vault.—The space between a rear-arch and the outer stonework of a window.

Rebate (*rabbet, rabbit*).—A continuous rectangular notch cut on an edge.

Reliquary.—A small box or other receptacle for relics.

Reredos.—A hanging, wall, or screen of stone or wood at the back of an altar or dais.

Respond.—The half-pillar or pier at the end of an arcade or abutting a single arch.

Roll-moulding or **Bowtell.**—A continuous convex moulding cut upon the edges of stone and woodwork, etc.

Rood (*Rood-beam, Rood-screen, Rood-loft*).—A cross or crucifix. The *Great Rood* was set up at the E. end of the nave with accompanying figures of St. Mary and St. John; it was generally carved in wood, and fixed on the loft or head of the rood-screen, or on a special beam (the *Rood-beam*), reaching from wall to wall. Sometimes the rood was merely painted on the wall above the chancel-arch or on a closed wood partition or tympanum in the upper half of the arch. The *Rood-screen* is the open screen spanning the E. end of the nave, shutting off the chancel; in the 15th century a narrow gallery was often constructed above the cornice to carry the rood and other images and candles, and it was also used as a music gallery. The loft was approached by a staircase (and occasionally by more than one), either of wood or in a turret built in the wall, wherever most convenient, and, when the loft was carried right across the building, the intervening walls of the nave were often pierced with narrow archways. Many of the roods were destroyed

Rood—*contd.*
at the Reformation, and their final removal, with the loft, was ordered in 1561.

Roundel.—In heraldry, a round plate or disc of any tincture other than gold.

Rubble.—Walling of rough unsquared stones or flints.

Rustic work.—Primarily, masonry in which only the margins of the stones are worked, also used for any masonry where the joints are emphasised by mouldings, grooves, etc.; rusticated columns are those in which the shafts are interrupted by two or more square blocks of stone or broad projecting bands.

Sable.—In heraldry, black.

Sacristy.—A room generally in immediate connection with a church, in which the holy vessels and other valuables are kept.

Saltire.—In heraldry, an X-shaped cross; also called St. Andrew's cross.

Scallop.—A shellfish, a common charge in heraldry.

Scalloped capital.—A development of the cushion-capital in which the single cushion is elaborated into a series of truncated cones.

Scapple, to.—To dress roughly; of masonry or timber.

Scribe.—A term applied to timber cut or fitted to an irregular surface or moulding.

Scroll-moulding.—A rounded moulding of two parts, the upper projecting beyond the lower, thus resembling a scroll of parchment.

Scutcheon or Scocheon.—1. A shield, a charge in heraldry, *Voided Scutcheon*, a scutcheon whose border alone is seen; termed in modern heraldry an *Orle*.
2. A metal plate pierced for the spindle of a handle or for a keyhole.

Sedilia (sing. *sedile*, a seat), sometimes called presbyteries.—The seats on the S. side of the chancel, quire, or chapel near the altar, used by the ministers during the Mass.

Sexpartite vault.—*See* "Vaulting."

Shaft.—A small column.

Shafted jambs.—A jamb containing one or more shafts either engaged or detached.

Sinister.—In heraldry, the left-hand side of a shield as held.

Slip-tiles.—Tiles moulded with a design in intaglio which was then filled in, before burning, with a clay of a different colour.

Soffit.—The under side of a staircase, lintel, cornice, arch, canopy, etc.

Soffit-cusps.—Cusps springing from the flat soffit of an arched head, and not from its chamfered sides or edges.

Spandrel.—The triangular-shaped space above the haunch of an arch; the two outer edges generally form a rectangle, as in an arched and square-headed doorway; the name is also applied to a space within a curved brace below a tie-beam, etc., and to any similar spaces.

Spire, Broach-spire, Needle-spire.—The tall pointed termination forming the roof of a tower or turret. A **Broach-spire** rises from the sides of the tower without a parapet, the angles of a square tower being surmounted, in this case, by half-pyramids against the alternate faces of the spire, when the spire is octagonal. A **Needle-spire** is small and narrow, and rises from the middle of the tower-roof well within the parapet.

Splay.—A sloping face making an angle more than a right-angle with the main surface, as in internal window jambs, etc.

Springing-line.—The level at which an arch springs from its supports.

Sprocket-pieces.—Short lengths of timber covering the end of roof-rafters to flatten the angle of pitch of the roof at the eaves.

Spurs.—*Prick*: in form of plain goad; early form.
Rowel: with spiked wheel; later form.

Squinch.—An arch thrown across the angle between two walls to support a superstructure, such as the base of a stone spire.

Squint.—A piercing through a wall to allow a view of an altar from places whence it could otherwise not be seen.

Stages of Tower.—The divisions marked by horizontal string-courses externally.

Stanchion, stancheon.—The upright iron bars in a screen, window, etc.

Stole.—A long narrow strip of embroidery with fringed ends worn above the alb by a deacon over the left shoulder, and by priests and bishops over both shoulders.

Stops.—Projecting stones at the ends of labels, string-courses, etc., against which the mouldings finish; they are often carved in various forms, such as shields, bunches of foliage, human or grotesque heads, etc.; a finish at the end of any moulding or chamfer bringing the corner out to a square edge, or sometimes, in the case of a moulding, to a chamfered edge. A splayed stop has a plain sloping face, but in many other cases the face is moulded.

Stoup.—A vessel, placed near an entrance-doorway, to contain holy water; those remaining are usually in the form of a deeply-dished stone set in a niche, or on a pillar. Also called *Holy-water Stones*, or *Holy-water Stocks*.

String.—In carpentry, the raking board or beam enclosing the ends of the treads and risers of a staircase.

String-course.—A projecting horizontal band in a wall; usually moulded.

Strut.—A timber forming a sloping support to a beam, etc.

Style.—The vertical members of a frame into which are tenoned the ends of the rails or horizontal pieces.

Sub-deacons' Vestments (*Mass*).—Amice, alb, tunicle, fanon.

Surcoat.—Coat, usually sleeveless, worn over armour.

Tabard.—Short loose surcoat, open at sides, with short tab-like sleeves, sometimes worn with armour, and emblazoned with arms; distinctive garment of heralds.

Table, Alabaster.—A panel or series of panels of alabaster carved with religious subjects and placed at the back of an altar to form a reredos. The manufacture was a distinctively English industry of the 14th, 15th and early 16th centuries, centred at Nottingham.

Tas-de-charge.—The lowest courses of an arch or rib are said to be in "Tas-de-charge" when their joints are horizontal, not radial, so that the courses form corbels projecting beyond the vertical line of the support of the arch.

Terminal figure.—The upper part of a carved human figure growing out of a column, post, or pilaster, diminishing to the base.

Tie-beam.—The horizontal transverse beam in a roof, tying together the feet of the rafters to counteract the thrust.

Timber-framed building.—A building of which the walls are built of open timbers and covered with plaster or boarding, or with interstices filled in with brick-work.

Touch.—A soft black marble quarried near Tournai and commonly used in monumental art.

Tracery.—The ornamental work in the head of a window, screen, panel, etc., formed by the curving and interlacing of bars of stone or wood, and grouped together, generally over two or more lights or bays.

Transom.—A horizontal bar of stone or wood across the upper half of a window-opening, doorway, or panel.

Trefoil.—In heraldry, a three-lobed leaf with a pendent stalk.

Tressure.—In heraldry, a narrow flowered or counter-flowered orle, often voided or doubled, as in the arms of the Kings of Scots.

Triforium.—The middle division in the internal elevation of a Gothic church, between the main arcade or ground storey and the clearstorey.

Trimmer.—A timber, framing an opening in a floor or roof.

Truss.—A number of timbers framed together to bridge a space or form a bracket, to be self-supporting, and to carry other timbers. The *trusses* of a roof are generally named after a peculiar feature in their construction, such as *King-post*, *Queen-post*, *Hammer-beam*, etc. (*q.v.*).

Tunicle.—Similar to dalmatic (*q.v.*).

Tympanum.—An enclosed space within the head of an arch, doorway, etc., or in the triangle of a pediment.

Vair.—In heraldry, a fur imitating grey squirrels' skins, usually shown as an alternating series, often in rows, of blue and white bell-shaped patches. If of other tinctures it is called *vairy*.

Vaulting.—An arched ceiling or roof of stone or brick, sometimes imitated in wood and plaster. *Barrel-vaulting* (sometimes called *waggon-head-vaulting*) is a continuous vault unbroken in its length by cross-vaults. A *groined vault* (or cross-vaulting) results from the intersection of simple vaulting surfaces. A *ribbed vault* is a framework of arched ribs carrying the cells which cover in the spaces between them. One bay of vaulting, divided into four quarters or compartments, is termed *quadripartite ;* but often the bay is divided longitudinally into two subsidiary bays, each equalling a bay of the wall-supports ; the vaulting bay is thus divided into six compartments, and is termed *sexpartite.* A more complicated form is *lierne-vaulting ;* this contains secondary ribs, which do not spring from the wall-supports, but cross from main rib to main rib. In *fan-vaulting* numerous ribs rise from the springing in equal curves, diverging equally in all directions, giving fan-like effects when seen from below.

Veil.—A sweat-cloth attached to the head of the crosier.

Vert.—In heraldry, green.

Vestments (ecclesiastical).—*See* alb, amess, amice, apparels, archbishops' vestments, bishops' vestments, buskins, canonical quire-habit, cassock, chasuble, cope, crosier, cross-staff, dalmatic, deacons' vestments, fanon, mitred abbots' vestments, morse, orphreys, priests' vestments, processional vestments, quire-habit, sub-deacons' vestments, stole, tunicle.

Vizor.—Hinged face-guard of bascinet, salade, close helmet, etc.

Voided.—In heraldry, with the middle part cut away, leaving a margin.

Volute.—A spiral form of ornament.

Voussoirs.—The stones forming an arch.

Waggon-head-vault.—*See* " Vaulting."

Wall-plate.—A timber laid lengthwise on the wall to receive the ends of the rafters and other joists.

Water-bouget.—*See* " Bouget."

Wave-mould.—A compound moulding formed by a convex curve between two concave curves.

Weather-boarding.—Horizontal boards nailed to the uprights of timber-framed buildings and made to overlap ; the boards are wedge-shaped in section, the upper edge being the thinner.

Weathering (to sills, tops of buttresses, etc.).—A sloping surface for casting off water, etc.

Weepers.—Small upright figures, generally of relatives of the deceased, placed in niches or panels round the sides of mediaeval tombs ; occasionally also represented on brasses.

Well-staircase.—A staircase of several flights and generally square, surrounding a space or " well."

Wimple.—Scarf covering chin and throat.

Wyver or Wyvern.—A dragon-like monster with a beaked head, two legs with claws, and a tail sometimes coiled in a knot. The earlier examples show wings.

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